

THE ART-UNION.



LONDON, NOVEMBER 1, 1847.

THE VERNON GALLERY.

THE GALLERY OF BRITISH ART OF
ROBERT VERNON, ESQ.,
NO. 60, Pall-mall.

We have been for some time postponing an account of this collection—by far the most extensive, and as certainly the best that exists in England of the works of the British school—chiefly because additions were so continually made to it that we looked for a period when our description of its contents might be more complete. It is, as our readers know, about to be transferred to the Nation, by an act of munificence unparalleled in this, or any other, country; as it will, therefore, soon cease to be the property of Mr. Vernon, to become that of the British people, and, as the public will be naturally interested in knowing of what it consists, we think our Report cannot be made at a better time than the present.

The addition of the Vernon pictures to the national collection must assuredly form an unrecurrent era in its annals, the gift being such as no other collector—how ambitious soever thus to serve his country—can have to bestow. Go into what room we may, of the house which Mr. Vernon has enriched by these exquisite works, we find nowhere a name without a signal reputation; and, moreover, we see it almost invariably appended to the best of the painter's productions. When the national property, they will be the popular part of the national collection—as witness the crowds who throng the *closet* that contains the Wilkies and the Hogarths. And we can, surely, forgive the people their honest relish of these pictures: for to approach Titian and Rubens with equal *gusto* there is necessary more knowledge of the background alchemy of the art than is dreamed of in their philosophy. The critical catalogue we here give comprehends the entire collection of Mr. Vernon; but it must be understood that the acquisition to the Nation will consist of only the best pictures.* When we consider the pictorial wealth of this country, in private collections, donations to the National Gallery have been comparatively nil. The cry is "Buy!" and it were scarcely credible what works the authorities of the Gallery are called upon to estimate—all *veritable* gems that are offered for sale. We may describe the Vernon collection as a history of our school down to the present time. The biography of a painter is a catalogue of his works, and one or two of these are enough to show the manner of the man, and the way in which his life has been occupied. There is not, therefore, an artist who has acquired reputation during the earlier half of the current century whose *genre* may not be at once seen here. From the days of West and his contemporaries down to the celebrities of to-day and yesterday—they are all here. No collection is perfect without a history of its own school. Mr. Vernon commences the history of the English school with a liberality

* The whole of the collection, however, including even several "commissions" not yet completed, have been presented by Mr. Vernon to the Nation. The Trustees of the National Gallery are at liberty to acquire the whole or to make a selection, at their pleasure; it remains to be seen which they will accept and which decline; they will find some difficulty in rejecting any; for beyond all question the Gallery does not contain a single bad work; while there are very few that may be justly described as mediocre.

unparalleled, and in a manner which, we fear, cannot be sustained hereafter. The original cost of these admirable pictures has been a very large fortune. They are in the highest preservation, and their present value, realized by the usual means, would add forty per cent. to that already ample fortune. If we review the averages of parliamentary grants for the purchase of works of Art for the National Gallery, the Nation would, even at an increased ratio, have been some thirty or forty years in getting such a collection together. It will not now be doubted that an English public is interested in pictures. If existing evidence of the fact be wanting, it is but necessary to attend Westminster Hall. And of the Vernon collection we have only to say, that, no sooner will its addition to the national collection be publicly known, than it will be daily thronged with crowds eager for the gratification of contemplating the best Art of their own time by men known to them, and which, in style and subject, is appreciable by them.

The great cost of the collection forms by no means the principal consideration in reference to this gift: mere wealth, however vast, could never have brought it together: sound judgment, refined taste, and large experience, were quite as necessary as money for its formation; years of careful thought and attention to the peculiar merits of the several artists have been brought to bear upon it; an artist of high ability and established reputation may be unhappy in his choice and treatment of a subject; to-day he may produce a work worthless in comparison with his production of yesterday, and inferior to that he will create to-morrow; the nice discrimination, continual watching, and, especially, the frequent weeding of the collection, have enabled Mr. Vernon to make it what it is—an assemblage of the best paintings by the best British artists; an enduring monument to their fame, the glory of the country, and the true patriotism of the giver of the gift—of immense worth, considered merely in reference to its marketable value; but of far higher importance when we take into account the consequences that cannot fail to issue from it. A stranger once admiring the treasures in the Louvre, a Parisian artisan, who was standing by, exclaimed with pride, not unworthy or unbecoming, "C'est à moi!"—it is mine. The very humblest man in England will have the same to say of the Vernon Gallery. The salutary influence of Art on the universal mind requires no argument: it is impossible that a people can be coarse or vicious whose sources of enjoyment are refined and intellectual; a collection of pictures powerfully helps to thin our poorhouses and prisons; men to whom public galleries are open will be seldom found in public-houses; and that Government is prudent as well as wise, which directs the general mind into a wholesome and invigorating channel. Private enterprise and liberality in these kingdoms are often found doing that which should be done by the national energy and the public purse: it is so in this case; but both will have occupation to second the plans of the munificent founder of a true National Gallery. Railways have brought the Metropolis within easy reach of all parts of Great Britain; and the collection will be seen by hundreds of thousands who, a few years ago, would have been denied access to it; the aid of the engraver will be brought into requisition; that which is the property of the people will be made serviceable to them in all ways; and there can be no doubt that the artist, whose works are here assembled, will become a teacher in the remotest corners of the empire; the peasant and the artisan who can never see London may be, and will be, made familiar with the instruction he conveys. A consideration of no small importance, too, is this—the collection will establish the fame of the British school throughout Europe; hitherto visitors from the Continent leave England with a very poor opinion of the capabilities of our artists; they have had no means of forming just notions on the subject; and their prejudices are confirmed by the comparatively inferior examples they have been enabled to examine. This evil will exist no more; when foreigners can see this collection in our National Gallery.

And now arises the question, where are these pictures to be placed? In voting money for the construction of a sufficient gallery, Parliament has an honour thrust upon it by the munificent donor, and will not, of course, suffer the ensuing session to advance without signifying its appreciation of

the gift by voting the erection of a suitable gallery. It is not for us to say how long Mr. Vernon has been one of our most liberal art-patrons; this is sufficiently known; but we must insist upon the difference between such a patronage as his and one which is nothing more than mere picture-buying—the acquisition, without any wholesome discrimination, of the pictures of any painter, of any school, from any dealer. The balance in favour of the manner of collecting pursued by Mr. Vernon is this—he purchases the most beautiful productions of living painters, which pass directly from themselves into his hands, and in a few years acquire an enormous per centage of augmented value; whereas, on the other hand, collectors of the "ancient masters" (full well we know how few of their works are to be had) purchase doubtful pictures at high prices, one-tenth of which they will never return, and, if offered as contributions to the national collection, they must often be, for excellent reasons, rejected.

There can be no doubt that the public will hail with one accord the announcement of the Minister that it is his intention to meet the spirit of this great gift by asking for a grant of money for its proper reception. No matter where the site may be—either as an addition to the new Palace at Westminster, in Hyde Park, or in the Green Park—somewhere a National Gallery must be erected; and England will no longer blush when reference is made to her vast wealth, and the little of it that goes to educate her people. There can be as little question that the whole of the existing structure in Trafalgar-square will be given to the Royal Academy; and that, consequently, we shall see an end to the present system of hanging at the annual exhibitions; the Octagon Room will be, what it always ought to have been, a closet in which there shall be a clerk to answer questions; while the floor and the ceiling will cease to be places for the condemned. For this, as well as for his glorious collection of pictures, we shall have to honour the name of Robert Vernon—a benefactor to ages yet unborn.*

May we hope that this admirable example will be followed? We can, perhaps, never again expect to see such a presentation of so many truly valuable and useful works; but, considering the extent and number of our private collections, contributions to the national collection might be more frequent. To the rising school these pictures will be of immense utility. We here look back to the time of West, Fuseli, and their contemporaries, and trace onwards the progress of our school in all its diversity of style; and, when we remember that no one painter of this school acknowledges a master, we regard this progress with redoubled interest. The history of Art supplies no such instance of munificence on the part of a private gentleman. The worth of this memorable presentation may be estimated by the subjoined notice, which extends to every work, and to which we at once refer:—

THE DINING-ROOM.

S. COOPER, A.R.A. 'Farmyard with Cattle.' This is a large and highly-elaborated production, painted in 1834, and, consequently, showing in a manner more marked than in recent works, approaches to the school—the Dutch school—upon which the artist formed his style. The left of the composition shows a farmhouse which is thrown into shade, and the immediate foreground is closed by a large oak, joined by other trees so as to form a screen—before which are presented the entire animal *ménage* of the farmyard—as sheep, goats, bull, cows, pigs, and poultry, each individual of

* We perceive that the very rumour of an allotment of the whole of the present Gallery to the Royal Academy has excited much ire; and one writer in "The Times," who avows himself a new accession to the "Free Exhibition," is so indignant thereupon that he seeks to strengthen his argument by assertions and statements notoriously without foundation. But for the Royal Academy, British Art would have been a mere name; the best proof of its power and utility—of its great advantage to the Nation—is, indeed, to be found in the fact that nearly all the pictures in the collection under notice are works of its members. Let the reader glance over these columns and he will see the letters R.A. appended to nearly every name he encounters. A very large number of the paintings were purchased by Mr. Vernon before the producers arrived at the distinction; but we have thus only additional evidence that talent has been almost always certain of admission into that body.

which assemblage is represented with a felicity that describes some characteristic—as, for instance, to the bull there is given a movement of the head peculiar to him, and all the other animals are described with the same nicety of observation—with that excellence, in addition to perfection of form, which it is so difficult to communicate. The fleeces of the sheep exhibit a more careful pencilling than is now seen in the productions of the painter, and in the careful finish of accessory the picture presents passages equal to any of the best period of the Dutch school.*

MRS. CARPENTER. 'Lady and Parrot.' The figure is life-sized, and presented at half-length, holding a cage containing a green parrot, to which the Lady gives a piece of sugar through the wires. She is attired in a red robe with yellow sleeves, and is amply endowed with vitality.

CALLOTT, R.A. 'The Old Pier, Littlehampton.' This is a large picture, and highly valuable as an example of a class of works which originated in the practice of water colour. The material is of the utmost simplicity; but every item of the composition is an important tributary to a grandeur of effect which is not the less impressive that the objective is so ordinary. The picture is large, and painted in the free style of the infancy of our school. In the colour there is nothing prominent, the whole being only a system of low-toned and broken tints. The principal object is the pier—a rickety wooden jetty, venturing only a few feet within high-water mark. It lies in shadow, telling forcibly against a bright break in the stormy sky. The right of the picture is overhung by a menacing mass of careering clouds, and on the left we see and hear the waves that toil around the infirm base of the old jetty; in the upper part of the work are the light clouds which divide the honours of the scene with the thunder-clouds of the other side. The examples of the progressive style of this painter contained in the collection are remarkable. In this work we find much of the dash of our earlier school, with a disposition towards the feeling of the Dutch school; but later pictures are made out with a finesse of execution truly wonderful, even in small works, in which such nicety might be dispensed with. In placing this picture by the side of any of Sir A. W. Calcott's recent productions, they would not be pronounced to be by the same hand; and with respect to the change from a free touch to minute finish, the converse is the rule—this is the exception.†

WILKIE, R.A. 'The Peep-o'-Day Boy's Cabin.' It is painted upon panel, and its dimensions are five feet nine inches in height by four feet in width. It was in August, 1835, that Wilkie went to Ireland, which was then, in regard to art, almost a virgin soil. He returned with a portfolio rich in valuable subject-matter, although from only two of his sketches were pictures realized: these were 'The Still at Work' and 'The Peep-o'-Day Boy.' The first sketch for the latter picture was subjected to the criticism of Miss Edgeworth, who was a great admirer of the talent and retiring modesty of Wilkie's character. The observations of this excellent lady on Irish characteristics assisted the painter—so much that the ulterior production is distinguished by infinite improvement on the sketch. It presents a fine vigorous young man lying asleep on the floor of his cabin, while his faithful wife sits listening near him, with her female companion, who keeps watch from the door in case of surprise. The desperate position of the Whiteboy is most forcibly described, and the description is accompanied by many passages of touching interest: as, for instance, his powerful hand tenderly holds the child which sleeps by his side, while deadly weapons are also within reach. This will be a most desirable addition to the national collection, as exhibiting the change of style progressively adopted by Wilkie during a course of thirty years; 'the Blind Fiddler' having been painted in 1806.

* This picture was the first work exhibited by Mr. Cooper: it was purchased by Mr. Vernon on the easel; and when sent to the Exhibition was overlooked by the managers; one of whom, Mr. Jones (we record the fact to his honour), on noticing it and appreciating its merit, immediately displaced a picture of his own to make room for it.

† This work was purchased at the sale of Lord De Tabley's collection. The old pier at Littlehampton has long since been removed.

The truth which Wilkie sought in Ireland, as everywhere else, is powerfully illustrated in this valuable picture.

GAINSBOROUGH. 'Landscape—Sunset.' In the foreground of the picture, which is an important composition, flows a rivulet crossed by a rustic bridge, on which stands a peasant who has driven down his team to drink of the limpid current. All the immediate objective is in deep shade. On the right a perished and leafless trunk of an oak-tree rises, a striking and picturesque object, against the sky, and in the left middle distance are seen trees painted with the freest and most luxuriant touch of the artist, and mellowed by the prevailing hues of the brilliant horizon. The light and sunny distance of this work has been painted with unusual care and corresponding success, and consists of more of detail than is usually found in the works of Gainsborough, who is, in subject and we may say in style, essentially an English painter. He never had an opportunity of studying the works of the Italian schools in the country in which they were produced, but he endeavoured to compensate for this by benefiting as much as possible from those that fell in his way at home. Mola was his great favourite, and, speaking of his manner, he said it was inimitable, "for he had made it his own by patent." It is not to be regretted that he did not succeed according to his own wishes in his imitation of Mola, for in style, feeling, and transcendent freshness of colour, this charming picture leaves nothing to be desired.*

HILTON, R.A. 'Rachel at the Well.' Hilton had very few patrons, but the few were persons of refined taste and discriminating knowledge, who had no countenance for the *charlataneries* of the art. It is a melancholy fact that the only men among us whose powers have been, we may say, illimitable in what is vulgarly called "High Art," have died unknown. In the days of Bacon the first question of the foreign *savant* was for "the English philosopher:" our *pseudos* knew not Barry, Flaxman, or Hilton; yet they are eagerly inquired about by visitors from over-sea. Jacob is here in the act of placing a bracelet on the arm of Rachel, behind whom is a company of water-bearing maidens, by no means "tender-eyed" like Leah, but "well-favoured" like herself. The background affords a glimpse of beautiful landscape composition. In colour and composition this charming picture declares the work of a master to whom high-class principle is sacred. Hilton has had a host of imitators, but all have fallen infinitely short of any approach to excellence of the kind shown in this picture.†

R. WILSON. Landscape. This is a composition of much sweetness, rather reminding us of Claude than of Poussin. The foreground shows a ruin—a wreck of ancient Rome—even graceful in its solitary dilapidation. On the right hand the view is closed by a high bank crowned with trees, and the middle distance presents a lake, bounded by the remote high lands which are lost in the aerial and beautifully graduated distance. The tone of the work is sober and earnest—a valuable example of the artist. Richard Wilson was grateful to the country which first developed his power in landscape art. He has celebrated Italy under every phase; but his Italy, unlike that of our living painters, is generally a moving reflection on the past. In this he classed himself with Dyer and others, who look back to the Italy of another day through the remnants of that time, and which he painted as Dyer sang—

"The pilgrim oft
At dead of night, mid his orison, hears
Aghast the voice of time departing lowly
Tumbling all precipitate down dashed,
Battling around loud thundering to the moon."

MACLISE, R.A. 'The Play Scene—"Hamlet."'
As a production of contemporary painting this is one of the most appropriate additions that could be made to the Gallery—the most popular drama of our national Poet illustrated by one of our most accomplished painters. We regard the picture with a new interest which brings forward all its

* This picture was purchased at Christie's. It was the property of a gentleman residing in Bedford-square; over whose chimney-piece it had hung for a series of years, without having been touched by the "cleaner."

† This was a commission from Mr. Vernon to the artist—one of the very few he received during his life. Had Hilton lived to the present time, he would not have suffered the pangs proverbially the lot of "patient merit."

beauties in a proportionably stronger relief. The play goes on—Lucianus doses the ear of the player King with the fatal drug, and all eyes save those of the King and Hamlet are fixed upon the act. The former, conscience-stricken, writhes under the infliction, while the latter, disposed at the feet of the "metal more attractive," keeps his eye fiercely riveted upon the convulsive movements of his uncle. The original conception, grandeur of treatment, variety of character, appropriate value of the properties, and forcible and pointed argument, render this picture worthy of the verse of the Swan of Avon. Look where we may, every inch of the canvas presents a purpose—nothing is the result of chance. The reflections which appear in the treatment of the retiring figures, are dealt with in a manner masterly to a degree; and the painting of the armour and costumes is marvellously fine: in short, Mr. MacLise renders Shakspeare in a manner which Shakspeare himself would have acknowledged with plaudits. Of all the productions of the artist, this, perhaps, will give him the most enduring fame. We cannot consider the picture a moment without sharing the excitement of the audience; for herein lies the power of this wonderful work. There is no figure in the scene who, with ourselves, is not a breathless spectator of the murder, and we cannot separate ourselves from the common interest; the doggerel pronounced by the murderer is somewhat below the tone of MacLise's reading:—

"Thoughts black, hands apt, drugs fit, and time agreeing,
Confederate season else no creature seeing,
Thou mixture rank of midnight woods collected,
With Hecate's ban thrice blasted, thrice infected,
Thy natural magic and dire property
On wholesome life usurp immediately."

The crowd of armed men thronging the extremities of the composition give a grand and solemn effect to the whole; the character of these figures, and the manner in which the lighting of the groups is dealt with, are most masterly. The plate armour and half-armed costume of the figures are painted better than anything we have ever seen by any artist, ancient or modern. To the costume there is no limited period; and here the artist has shown an invention far outstripping that of all ordinary faculty. Even in the scenic ornamentation there is an exuberance of fancy too redundant for the proposed space. This part of the detail escapes common observation; we find, however, on examination on the left, the Temptation and the Expulsion, and on the right, the offerings of Cain and Abel and the death of Abel. The position of Hamlet at the feet of Ophelia is in accordance with his own expressed choice; behind the chair of Ophelia is, we presume, Laertes; the King and Queen are on the right, the former wrung to despair by the scene presented to him, the latter fixed and deeply attentive, so that only Hamlet marks the King's agony. Polonius is a remarkable figure of an old man in his dotage on the right of the King and Queen; all the rest are the ladies and gentlemen of the Court, guards, and attendants. The Gipsy and Macbeth pictures by MacLise were wonderful achievements, but they are surpassed by this in the highest qualities of Art.*

GAINSBOROUGH. Landscape. This charming picture is singularly fresh and brilliant. The subject is another "watering-place"—small, but an infinitely sweeter picture than that already in the National Gallery. The materials are a pond and trees, with cattle drinking. The foliage is rich, full, mellow, and various in tint, and is certainly the most charming of the minor productions of the artist we have ever seen.

REDGRAVE, A.R.A. 'The Return of Olivia.' The subject of this picture declares itself at once: it is very felicitous in composition, as presenting to the spectator, on the one hand, Olivia encouraged by her sister and brother to reclaim the shelter of the parental roof; and on the other, the Doctor interceding with his ireful wife for the forgiveness of their child. The picture is preferable in subject to the more recent productions of the artist. The figures are a series of successful studies, animated with a feeling so appropriate as to place the story immediately before the spectator. The style of the work is that of the rising English school.

FUSLI, R.A. 'Priam soliciting Achilles for

* For this picture Mr. Vernon paid Mr. MacLise £200; being one hundred pounds more than the artist had asked for it. It was bought from the easel.

the Dead Body of Hector.' This is an oil sketch strongly marked by the manner of the artist. The figures are draped, and there is little to tell of this highly-dramatic passage. Fuseli devoted five years to Homer, but he is better known to the public as the illustrator of Shakspeare and Milton; and may be deemed essentially an English artist.

PICKERSGILL, R.A. 'Portrait—Persian Costume.' It is that of a lady who is looking at a small bouquet which she holds in her hand. The figure is lifelike, and is otherwise one of the best we have seen by the artist. This is an elegant style of giving pictorial interest to portraiture, and one in which the artist has excelled. The movement of the figure is graceful to a degree; the features are painted with infinite care, and coloured with extreme delicacy. The Persian costume has been, we believe, frequently painted by the artist, but this figure is certainly the most successful that he has executed in this style.

WARD, R.A. 'Lake and Castle in De Tabley Park.' This is a large work, and, having been painted in 1814, is much more vigorous in style than later works by the same hand. On the foreground, being the shore of the lake, are cattle—cows, a bull, &c. The tower rises from an islet in the middle of the lake, the distant banks of which are shaded by trees. The whole is brought forward under a clouded aspect, which is everywhere sustained with skill. The left distance of the composition presents passages firmly painted, and in close reference to Nature. The work is, indeed, one of the very highest merit; in its style it has rarely been surpassed.*

COLLINS, R.A. 'Happy as a King.' This beautiful picture has been lately exhibited at the British Institution. He who is so happy is a boy, who is swung to and fro by his companions on a gate; he comes well out in a ragged bright red waistcoat; and, in his exuberant joyfulness, does ample honour to the title. This is one of the most charming pictures of the esteemed painter, who has given a sweetness unexampled to the slight passages of seashore scenery, whereon he has founded a lasting fame. His pictures were usually small and moderately sized; but to them he gave a value which no other hand has conferred upon this class of subject. The figures which constitute the life of his compositions are few—that is, in each picture, and the best of them are the children of fishermen or of peasantry; but they are all veritably original and full of natural truth, each having been studied from the life. This is one of the happiest examples of the artist. The red rag of a waistcoat, which is here in the place of the regal purple, accompanied as it is by the portion of the coarse white linen, acquires great value from the manner in which the subject has been treated—all the rest being kept low in tone, and the bright colour only being approached modestly by the subdued hues in which the other little figures are attired.†

BAILY, after NOELKEBENS. Bust of the late Right Hon. George Canning. In this beautiful work all the characteristic expression and refinement of feature which distinguished the fine head of the statesman are admirably preserved. The head is a little inclined to the right, with a movement perfectly natural; and is on the whole one of the most elegant productions of its class.

BAILY, after ROUBILLIAC. Bust of Newton. The head of Newton was very fine, and this bears a striking resemblance to existing portraits of him. It is finished with the nicest care.

BAILY. Bust of the late Marquis Wellesley. A small bust on the chimney-piece, in which a very perfect resemblance is preserved.

THE LIBRARY.

The pictures in this room are generally smaller than in the other apartments—an arrangement well suited to its size. Among its contents are gems by Stothard, Lawrence, Etty, Louthborough, Nasmyth, Stanfield, &c.

STOTHARD. 'The Vintage.' This composition presents numerous figures, grouped with a fine feeling for the beautiful in composition, some crowned with vine-leaves, others bearing in baskets on their heads, the wealth of the vineyard to the press. The work is richly Titianesque in colour,

* Purchased at the sale of Lord De Tabley's collection.

† Formerly in the collection of Mr. Knott, at the sale of whose pictures it was bought for five hundred guineas.

and classic in feeling. The figures move to a common rhythm with a joyousness well becoming the subject. This work cannot fail to be classed among the happiest productions of the painter.

By the same artist there is also a scene from "The Midsummer Night's Dream." Enter Titania, with all her train:—

"Come, now, a roundel and a fairy song.
Then for the third part of a minute hence."

The crowd descend to the foreground, whence we trace them into the dark recesses of the wood. The canvas is thronged with dancing figures, presented in the marked style of the painter. The former of these pictures we cannot contemplate without acknowledging the fine feeling of this artist for the antique, nor can we regard the latter without intensely appreciating the delicacy and sweetness he culled from the Greek and endowed his draped figures withal.

SMIRKE, R.A. 'Mrs. Jordan and Mr. King in the Comedy of "The Country Girl." This is not a portrait, but a picture, representing a scene in the popular play in which Mrs. Jordan enacts a leading part. She is presented in profile. The entire composition is made out with infinite skill and spirit.

SMIRKE, R.A. 'The Trial of Queen Katharine.' The composition contains the usual impersonations very judiciously disposed: Henry VIII., the Queen, Cardinals Wolsey and Campeius, the bishops, lords, and officers of the Court.

SIR T. LAWRENCE, P.R.A. 'Portrait of a Lady.' This is an unfinished work: the head only is painted, the rest of the canvas being uncovered. The colour is brilliant, and it is probable very little more would have been done to the face, as it was the known custom of Lawrence to forward the heads of his works before drawing in the figures. As a work of the last year of the life of such a man, an enhanced interest must attach to it; it shows that he advanced into life without exhibiting the failings that mark its decline; in colour and animated sweetness the head is equal to those of any earlier period. It may not look so brilliant in colour as others of his works, but it must be remembered that it is yet surrounded by bare canvas—a practice adopted by Lawrence to keep up the tone of his flesh colour as much as possible; if the background were there, the brilliancy of the head would be redoubled. Within a very short period of his decease, Lawrence laboured as assiduously as if he were yet on the first step of his ascent to fame. He was indefatigable in the acquisition of expression, and is known to have required twenty or thirty sittings for a single portrait. Such a head as this—certainly in the features—endowed with that extraordinary sweetness altogether peculiar to Lawrence, and in the state in which we see it, will be a curious and valuable addition to the National Gallery. To the charm we acknowledge ourselves at once subject, but we do not know the singular care and anxiety with which it has been worked out.*

LOUTHBOROUGH, R.A. Landscape. A rocky scene, brought forward under an evening effect with perfect command of the means of successful result. The materials are opposed in masses to a warm evening sky, the light of which is caught by some water near the foreground. The work is extremely sweet in colour, broad and effective, and an admirable example of the artist; indeed, more brilliant and in better condition than numerous pictures that have not been painted one-third of the time. The subject is a passage of lake scenery in Cumberland or Westmoreland—such materials being admirably adapted to the artist's powers.

STANFIELD, R.A. 'A Naval Engagement.'† A small picture, about twenty-six by fifteen inches, remarkable for its depth and broad method of finish. The ships are French and English, and the time proposed must be towards the end of the action. The centre of the composition is occupied by two large ships, from which the eye is carried to others variously circumstanced, but all affording evidence of a severe and sanguinary battle. In the near portion of the work are masts that have been shot away with the topmen still clinging to them, and at a short distance appears a ship entirely dismantled. The style of this picture is in

* This was intended for a full-length, and is a portrait of the Dowager Countess of Darnley; it was purchased at Christie's, at the sale of Lawrence's remains.

† The sketch for 'The Battle of Trafalgar,' in the United Service Club.

everything that which has won a high reputation for the artist: with all the usual breadth there are a detail and a display of knowledge seen in no other marine pictures.

ETTY, R.A. 'Girl gathering Flowers.' A small figure, presenting the head in profile, and strongly characterized by the eccentricities which the works of the artist are seldom without. It is, however, distinguished by much of that executive excellence which Mr. Etty has acquired by long years of practice in making sketches from individual figures by gaslight, of which this is one, touched upon a little by daylight.

P. NASMYTH. Landscape. In subject and manner this picture reminds the spectator very forcibly of Hobbima. The materials are of course sufficiently simple, but the simplicity ends with the object—a successful manner of representing any worthy subject in Art is always peculiar, and so difficult as to be inimitable by any other hand than that with which it has originated. The objective consists of trees, and a cottage seen beyond them, and these are enough for the extraordinary elaboration they show.

P. NASMYTH. Landscape.* This is a veritable locality of very unattractive character, presenting only an angular brick dwelling with a few trees, but, nevertheless, affording an excellent picture clearly stamped by the qualities of the painter.

LEE, R.A. Passage of Wood Scenery. This is a small picture presenting a view entirely closed by trees. The subject has been carefully studied, and the picture exhibits more of Nature than is seen in later works of the artist; indeed, it presents a very forcible contrast to some of them, of which it must be said that they show too much of that extemporaneous style which in the end entirely supersedes Nature.†

BONINGTON. 'Venice.' This is a view towards the Dogana, from the two columns; it is sketchy, full of light, and charmingly coloured, being one of those inelaborate productions in which we at once discover a high order of genius; the manner is free, and much of the work seems to have been painted at once with an astonishing self-reliance as to the ulterior effect. Bonington is one of the few artists who paint Italian and home scenery with an equal charm—treating each with an appropriate feeling. His Italian pictures he lighted up with all the splendour of that sunny land; and in painting English coast scenery dealt with its sober hues and atmosphere in a manner not less enchanting.‡

T. UWINS, R.A. 'Neapolitan Women carrying Fruit.' This is a small group, exquisitely dealt with as to character and colour; indeed, in such subjects this artist stands alone. There is no country in the world of which the people and their costume supply to painters such an endless round of subject-matter as Italy. Students of all schools repair thither to study the ancient masters, but they remain to paint the living inhabitants; and none, we may say, have been more successful than the artist of whose beautiful style this little picture is so favourable a specimen.¶

THOMSON, R.A. 'MUTIUS SCÆVOLA.' In this small picture the story is very simply made out: we see the stern Roman thrust his hand into the flame in defiance of Brennus, who sits surrounded by his guards.

CALCOTT HORSLEY. 'The Pedlar.' With his back turned to the spectator he displays his goods to two damsels whom he tempts to purchase by showing how well his ribbons become his own head. The figure is solidly painted, and the whole is carefully finished.

L. HAGHE. 'The Council of War.' One of the inimitable water-colour productions of this artist, presenting numerous figures in the costume of the seventeenth century. The apartment in which they are assembled is the Hall of Courtray. The works of this artist are perfectly original, and

* This is a cottage that stood in Hyde-park, upon the present site of the house of the Royal Humane Society.

† The small group of dogs and keepers, &c., were sketched in by E. Landseer.

‡ This was the first picture exhibited in England by the artist, and was purchased by Mr. Vernon from the walls of the British Institution.

¶ This is the sketch (finished) from the picture in the collection of Lord Normanton, engraved in Finden's Gallery. Both the sketch and the picture were formerly in the collection of Mr. Fairlie.

display an extensive knowledge of costume and profitable research among the ornamental edifices of the fifteenth and sixteenth centuries existing in the Netherlands. He is one of those artists who have raised water-colour drawing to the rank of historical painting. The figures in this composition wear the armed equipment of the seventeenth century; they are admirably characterized, and deport themselves with a grave dignity becoming the nature of their deliberations. When we examine this beautiful work, and remember the artist's method of manipulation, its execution seems incredible.*

MISS NASMYTH. Landscape. A passage of rugged scenery, with a descending stream; painted with much spirit.

HOLLAND. 'Roses.' A white and red rose, luxuriantly accompanied by leaves. Painted in close imitation of Nature.

JONES, R.A. 'Interior.' A small sketch of Sir J. Soane's picture, 'The Smoking-room of Chelsea Hospital,' with numerous figures, touched with much spirit.

CRESSWICK. 'Village Church.' This is very small—one of the earlier productions of the artist. It is sweetly coloured, and carefully painted.

JONES, R.A. 'Street Scenery.' A small picture, presenting a well-selected passage of continental street scenery.

STOTHARD. 'Winter Evening.' A sketch; numerous rustic figures seated round a fire.

SHERR, P.R.A. 'Portrait of Thomas Morton, Dramatist.' This is a three-quarter canvas, presenting an admirable resemblance of the distinguished dramatic writer. The subject is precisely such as gives delight to dwell upon; its merit is seen in the careful execution and argumentative expression of the features, which are as effectively endowed with language as any portrait ever painted by the master.

LAWRENCE, P.R.A. 'Portrait of John Fawcett, Comedian.' This is a worthy pendant to the preceding work—abounding in good qualities, and felicitous in colour and expression. It represents a comedian of the better age of the drama; and one who was not only an actor unsurpassed in his line, but a gentleman universally esteemed and respected.

THE DRAWING-ROOM.

HILTON, R.A. 'Study of a Head' for the large picture, 'The Discovery of the Body of Harold.' Looking downwards—in great part in shadow—the light striking on the right side in a manner to produce an effect very forcible. The picture for which this sketch was made is on the staircase; and this is the head of the monk who bends over and raises the body, holding at the same time a torch, the light from which breaks upon the head in a manner to bring it out in strong relief.

UWINS, R.A. 'The Little Brigand.' A child who had attired herself in the properties of the studio, and so presented herself to the artist; he was so much struck by the eccentric association as immediately to determine to paint her in the costume she had assumed.

STANFIELD, R.A. 'The Entrance to the Zuyder Zee.' One of those Dutch harbours which this artist paints so charmingly. A craft is going out, with a stiff breeze and sea to correspond; other vessels are seen in the offing, and upon the land side is the inevitable windmill. The Dutch subjects of this painter are among his best productions. The Italian scenery painted by him, with its variety of objective and its tranquil and lustrous water, is a representation the most beautiful of its kind; but yet there is a paramount charm in his manner of painting North-Sea scenery which comes home to the hearts of all to whom the North Sea is in any wise familiar. The sky in this picture is one of the finest that has ever been executed: here we are made to feel the breeze, and mechanically hold fast our hat while we look to windward; then the winged doggers, the same as those described by Julius Cæsar—heavy, dull-looking boats which smell so of salt water; these North-Sea pictures

* Purchased for 100 guineas at the New Society of Painters in Water Colours. It was the first picture of importance contributed by the artist, and at once established his fame. Mr. Haghe works with the left hand. After purchasing it, Mr. Beckford coveted it much, and left, with the keeper, a blank check, hoping that Mr. Vernon might be induced to part with it, and leaving him free to insert in the check any amount he pleased. The picture has not since been surpassed by the painter.

address themselves to all our senses—those of the Adriatic only to one.

MAOLISH, R.A. 'Malvolio and the Countess.' This is the scene in 'Twelfth Night' in which Malvolio presents himself before Olivia cross-gartered in the garden. Olivia and Maria occupy the right of the composition, and the steward approaches them with a mincing gait and the fantastic guise which he had been tempted to assume. The scene is most felicitously conceived, and carried out with all the spirit that should appertain to the representation.

HILTON, R.A. 'Study of a Head.' A pendant to one already noticed by the same hand, and not less forcible. This is another of the studies made for 'The Discovery of the Body of Harold,' being the head of another figure which bends over the body, and lighted by the taper which is held by the monk already alluded to.

RIPPINGILLE. 'Female Head.' This is of the size of life, and remarkable for its singular sweetness of expression. The style of picture is most studiously simple—its entire power being confided to the sentiment of the features, which is infinitely charming.

JONES, R.A. 'Utrecht.' The objects in this picture compose well, being such as we find most striking in continental towns.

CALCOTT, R.A. 'The Dutch Village.' On the right appear houses, under the shade of some charmingly-painted trees; and on the left the composition opens, showing the course of a river, with boats and distant bank—the whole painted with all the sweetness which characterizes the best works of the artist. The colour of the picture graduates from the simplest local to the most delicate aerial tints—the latter put in with an utter absence of colour. The subject is one of the simplest kind; but the eye is carried from the near objective to the distance with a skill the prerogative of a master-hand alone. We see the objects beyond the trees, and upon the left we penetrate the flat distance until it melts into the misty sky of the remote horizon. The excellence of the works of Calcott is in one sense invariable—from the beginning to the end of his long and not less valuable series, his hand has been ever faithful to the dictates of Nature.

TURNER, R.A. 'The Golden Bough.' One of the imaginative productions of the artist, partaking of the style of his recent works, but much more definite. The picture is large and, of course, luminous and rich with colour. The composition presents a breadth of foreground deriving life from a few figures mythologically treated. Beyond this is seen a broad lake extending into distance, enveloped by that misty atmosphere which Turner describes with such enchanting effect. Like Claude, Turner takes a subject from mythology or ancient history as a mere name to productions, which he paints with "his whole heart" (such as this—of his best time); and who does not envy him such enthusiasm?—he then paints as if the earth had been nearer to the sun than it is now. In this composition the objective is treated with great breadth—a breadth of light, for here lies the enchantment of the works of Mr. Turner—and the whole prospect graduates into that misty and indeterminate distance which no other painter has ever rendered with an equal charm. Mr. Turner condescends not to the prose of every-day nature: if he paint the sea, his narrative is embodied in the most seductive language of romance; if he paint the land, not only is the eye delighted with the beautiful; the rhythm of his composition exerts its full power on the senses. This is one of the gems of the artist; and a transcendent merit of the work is that, although full of colour and light, yet, if tried upon the merits of its light and shade, its true value is sufficiently apparent.

GOODALL. 'The Tired Soldier.' This picture was produced in 1842, being one of the numerous French subjects painted by the artist. The tired soldier is seated by the side of a well, from which a maiden, in the attire of the Norman peasantry, is drawing water, having already given him some to drink. The group comprehends other figures—as an old man, an old woman, children, and a horse—all of which are brought forward in the best style of the exquisite colour and beautiful execution of the artist. The heads in this picture are admirably painted, and with a colouring and expression perfectly adapted to the figures. The complexion of the girl drawing water is charmingly fresh and clear, and the faces of the elder people

are touched in with an ease, and featured with a truth, equal to the best which the Dutch painters ever produced. There is, undoubtedly, much attraction in the costume of the Norman and Breton peasantry; but we cannot help thinking, and have often expressed the thought, that home subjects could be as well painted, and would be much more interesting; the justice of this opinion has been amply supported by recent productions of the young and accomplished artist.*

LINNELL. 'The Windmill.' A small picture, very recently exhibited; it is an effect worked out with extraordinary skill. The lowering sky is surcharged with a storm, which has darkened the distance, and thrown the foreground into shade. The sky alone is an astonishingly powerful passage of Art. The windmill occupies an eminence on the right of the composition, the near parts of which show a pond, at which some cattle are drinking, and hence the eye passes to the distance, that lies under the shade of the coming thunder-cloud. Although small, every part of this valuable picture is made out with infinite delicacy, and without losing in any degree that breadth of treatment so beautiful in painting. This artist is one of the few who succeed equally in landscape and portraiture. His works in each class are distinguished by great power in colour, and those of the latter, with all the finish of miniatures, have yet all the qualities of a more free style of Art.

WEBSTER, R.A. 'The Truant.' We see here one of those village schools which have been instituted with so much success by this painter. The door is open, and an aged dame listens to the well-thumbed legend of her tallest pupil, while an urchin who has been bird-nesting instead of attending school peeps in at the door, holding in his right hand a string of birds' eggs. The story is admirably told, and never were figures endowed with more truth; indeed, 'The Truant' is a very model of his class. In such subjects Webster excels all who have preceded him. He surpasses them all in delineating character, and that charming rustic simplicity which maintains a rank above the insufferable boorishness into which so many painters lapse in their descriptions of rural life.

WEST, P.R.A. 'The Ascension.' A small sketch for one of the large pictures upon which West was occupied during the latter period of his life.

JONES, R.A. 'Cottages.' A small picture, free in style and rich in colour. By the same artist, and of similar size, is an interior, which hangs near it.

WITHERINGTON, R.A. 'The Crown of Hops.' A small picture, containing a group of children, one of whom is crowned by the others with a chaplet of hops. This is a picture of infinite sweetness; one of those to which the artist owes his early fame. The faces of the children are brilliant in colour, admirable in finish, and faithful to simple Nature. The artist has departed from this class of Art to landscape; but with what power soever he may present the material he now selects, he will never produce works that will equal in value those of an earlier time.

BARKER. Landscape. A small but very spirited sketch.

ETTY, R.A. 'Bathers.' Two female figures playing with a swan; they are painted with all the felicity that distinguishes the best figures of this celebrated painter. The picture is considerable in size and charming in colour. It is a comparatively recent work—doubtless one of those originating in Mr. Etty's method of study, for he still studies from the living model with all the ardour of the most enthusiastic youthful aspirant. In his best days he never produced a finer picture.

EASTLAKE, R.A. 'Christ lamenting over Jerusalem.' As the great work of Mr. Eastlake, this picture will be a triumphant addition to the National Gallery—a work well qualified to hang side by side with those of the greatest men of any age. It is placed over the fireplace, and in a light that brings out its powerful brilliancy. We revert to this great work with infinite satisfaction, rejoicing to find it as fresh and perfect as when first hung on the walls of the Academy. The time is short, it is true, but many lustrous pictures sink and fade in a much shorter period. "O Jerusalem! Jerusalem! which killest the prophets and stonest

* Mr. Vernon sent Williamson to purchase this picture on the night of the private view; the next morning Mr. Wells, anxious to obtain it, sent his servant to the artist at seven in the morning—but was too late.

them that are sent to thee, how often would I have gathered thy children together as a hen doth gather her brood under her wings, and ye would not?" The divine apostrophe has been rendered with all the depth and tenderness with which the living Saviour uttered it; the scene is the Mount of Olives, and He is accompanied by Peter, John, James, and Andrew; his head being turned from them, and looking down upon the city. The centre of the composition is occupied by Peter, who wears a light yellow drapery so luminous as to constitute him the principal figure in the picture. Between the features of John and those of the Saviour there is a striking resemblance; but the face of the former falls short of the ineffable sweetness of the latter. Of the author of this invaluable picture it may be said, that he is the first of our school who has truly succeeded in popularising high-class Art. The picture, in execution, is free from all leaning to any prevalent mannerism; it is generous in method, magnificent in colour, and most appropriately dignified in general treatment. It has recently been in the hands of Mr. Cousins, the eminent engraver, who has executed from it a print worthy of his reputation, and of the work of Mr. Eastlake; and, if we consider the innumerable fine prints which throughout Europe are continually in course of publication, we know of none with higher claims to popularity. This valuable engraving is published by Alderman Moon.*

CALCOTT, R.A. 'Part of Leghorn—the Gate leading to Pisa.' A large picture presenting a highly picturesque assemblage of objective—a river, quay, with bridge, and all the beautifully-available material characteristic of Italian architecture. It is, as usual, sober in tone, and also in colour, but marvellously full of truth.

WYATT, 'Portrait of a Lady.' A small work, in which the lady is seen asleep in a chair with a small dog in her lap; the whole is elegant in treatment.

CALCOTT, R.A. 'The Wooden Bridge.' A small picture, exhibiting great care in finish. The bridge crosses a narrow stream, and leads to a house lying under the shadow of some high trees—all charmingly made out. The subject is admirably suited to the genius of Calcott, and, though a small picture, shows the patience which this artist brought to bear upon everything he did. It is touched as carefully and as elaborately as the most important of his productions.

D. WILKIE, R.A. 'Reading the News.' This picture is well known, from an engraving that has long since appeared. It was painted in 1821, and passed, we believe, into the collection of General Phipps. The figures—girls and boys assembled round one who sits on a stile reading a newspaper—are admirably studied, fully sustaining the intended daylight effect. In each of these figures there is some peculiarity that could not be attributed by the most fertile invention—the baker's man, and the boy with the hoop, are figures which, once seen, can never be forgotten.†

E. LANDSEER, R.A. 'Head of a Deer,' &c. This is a small larger composition; the head is accompanied by a blackcock, green vase, &c., executed with striking vigour and neatness of touch.

MULREADY, R.A. 'The Last in.' A village school, in which the master, with ludicrously mock ceremony, hat in hand, and hand on heart, receives the "last in"—a loutish boy, whose deprecating look acknowledges the embarrassment of his position. In the better acquisitions of Art nothing in the Dutch school can equal this. The style of this artist is peculiarly his own: each of these admirable figures is painted with the most elaborate care, and there are in the composition heads that would do honour to the most exquisite master of expression who has ever lived. The manner presents a curious and striking contrast in the flesh and costume: the former is painted with the most perfect tenderness, while the latter is studiously disposed in thick folds which contribute in no small degree to the originality of the style. The picture contains a volume; every portion of the canvas is made to "tell" upon the story;

nothing has been omitted that might seem to illustrate the scene; while there is not anywhere a single touch too much. How carefully the painter must have studied, and how deeply he must have thought over, the incident he describes!

COOKE, 'Dutch Boats in a Calm.' One of those inexpressibly sweet North-Sea pictures which this artist has painted with so much truth.

WILKIE, R.A. 'Woodland View.' A small close-wooded scene, painted by the artist in 1822. Deep and effective in tone.

E. LANDSEER, R.A. 'Catherine Seton.' She is in the Costume of the Time of Mary Queen of Scots. The small figure is seen in profile. She is looking from a battlement.

ALLAN, R.A. 'Farmyard.' Very powerful in effect.

STOTHARD, R.A. 'Cupid and Nymphs.' Fine in colour, and treated with that classic feeling with which the artist endowed all his mythological subjects.

HILTON, R.A. 'Cupid Disarmed.' The figures are small life-sized. A nymph has deprived Cupid of his bow, and he is struggling to regain it. Both figures are admirable.

TURNER, R.A. 'The Prince of Orange landing at Torbay.' This is a picture of considerable size, in which the principal object is a boat full of people, and rowing, as we may suppose, towards land, while a squadron or fleet of ships are saluting, which appears to be acknowledged by a prominent figure in the boat. The sea is agitated by a considerable swell, and the ships are painted with the fine feeling prevalent in the works of the artist which are contemporary with this picture—that is to say, pictures of years ago. The prominent figure who lifts his hat in the boat is, of course, the Prince of Orange; and although the boat is at some distance, and the figure consequently not very distinct in outline and detail, yet it is stamped most distinctly as of the period proposed. The water heaves with a heavy groundswell, which crosses the canvas transversely and, as sweeping towards the land, lifts the bows of the boat out of the water. This is the most beautiful point in the picture—the accurate manner of its description exemplifies a philosophical view of natural phenomena as the most valuable principle of Art. The more remote parts of the composition are crowded with craft of every description; in the grouping of which is seen a charming alternation of light and shade.

COOPER, R.A. 'Hawking Party.' A small picture, extremely sweet in colour, more so than recent pictures of the artist, and much less hard than his more finished works. The horses are drawn with masterly power.

NEWTON, R.A. 'The Casement.' A small picture, of the size usually painted by this artist. It presents a single figure—that of a girl, whom we may suppose to be at a casement. The background is deep, and throws the figure out, especially the head, with much brilliancy. The features are marked with much sweetness, and the figure is posed with considerable grace. There is another picture in the collection by this estimable artist, who died young.

MULREADY, R.A. 'Coming from the Fair.' We find here two figures under the influence of whisky—for the scene seems to be laid in Ireland. The nearer of the two is surrounded by boys, to whom he is giving halfpence; the other is dancing with all his heart, and singing with all his lungs, much to the scandal of a quiet neighbourhood. In finish, character, expression, and colour, this picture has never been surpassed in its genre. It is evidently a result of long study and arduous labour; but not of that kind arising from those embarrassments to which artists are continually liable in composition and execution. In no part of the picture can it be said that too much has been done, although every part of it would bear inspection with a microscope. The expression which this inimitable painter conveys into the features of his figures is equal in its amount to the same quality in the greatest works of the greatest masters. The characters of the two men are legible through and through; and the effect of their potations is described with a spirit and a nicety of observation of which the history of Art affords but few examples.*

* This picture was commenced by Mulready about thirty-five years ago; he had repeatedly touched upon it, and "finished it up" when transferred to the collection of Mr. Vernon.

DUBUFE, 'The Surprise.' The picture is well known from engravings. It was formerly in the collection of Lord Charles Townsend.

LESLIE, R.A. 'Sancho and the Duchess.' This valuable and beautiful production, certainly among the best of its author, is already well known to the public. The figure of Sancho, with his assumption of importance, is the *beau idéal* of the matter-of-fact Squire of the Knight of La Mancha. The Duenna on the left of the Duchess, and the group of female figures on the right, are beyond all praise. Never has the sententious Sancho Panza been painted with such truth as by Leslie; it is, indeed, difficult to be persuaded that he has not seen him. He is permitted to sit in the presence of the Duchess; he occupies a low stool, his ample bundle of proverbs done up in a scant wrapper, and signalized as the lion of the moment, on whom all eyes are turned. Sancho is a precisian; he delivers himself with an emphasis that will be heard, and his matter will not dispense with your consideration. The composition of this picture is admirable, as well in the distribution of objects as of persons. But Mr. Leslie paints from other sources with not less success: his scenes from Molière are extremely faithful to the spirit of the author; he has also won reputation in letters as well as Art, being the author of a very ably-written "Life of Constable."*

C. LANDSEER, R.A. 'Clarissa Harlowe.' A small female figure kneeling in prayer; painted with much spirit.

BIRD, R.A. 'The Raffle for the Watch.' This is in progress in a country public-house, where the landlord appears holding up the watch, while subscribers are enrolled at the table, round which are numerous figures. This is an excellent picture, remarkable for depth and finish. The figures have been executed with very great care, and are in perfect character with such a scene. It was in these subjects that Bird shone, and had he adhered to such he had lived a happier and died a richer man than he did.

E. LANDSEER, R.A. 'Hawking Party.' A small composition of great sweetness. Ladies are mounted upon palfreys, black and grey, and attended by servants—all in the picturesque costume of the seventeenth century.

SHEE, P.R.A. 'Infant Bacchus.' He is laid upon his back, and holds up a bunch of grapes. The feeling and colour of this picture remind the spectator of the old masters. The subject is unaffected and simply treated, and, to render it thus interesting, power of a high order was necessary.

TURNER, R.A. 'Grand Canal, Venice.' The spectator looks towards the Rialto and the Doge's Palace. The left of the composition is crowded with gondolas and craft, and closed by houses. The picture is beautiful in colour, and sufficiently detailed to render each object recognisable. Hence we readily discover Canaletti painting in the open air on a kind of stage on the left of the picture; but Canaletti painted Venice in sober tones very many degrees removed from the dazzling light and colour of Turner, whose Venetian subjects are among the very best he has ever produced. In what manner soever this artist may have dealt with his later works, it cannot be said that this charming picture is at all over-coloured. The hues are so finely graduated, and the balance so admirably adjusted, that the slightest reduction anywhere must at once be felt.

STOTHARD, R.A. 'Sleeping Nymph.' A small study of a sleeping figure charmingly coloured.

EASTLAKE, R.A. 'Italian Girl.' She is attired in the peasant costume, which is always attractive to the artist and beautiful in pictures. The figure is a small life-size, and in feature and attire is a most faithful representation.

CALCOTT, R.A. 'Returning from Market.' This charming picture is well known to the public as one of the sweetest ever painted by its author. The foreground presents a group composed of, we may presume, a farmer's wife mounted upon a pony, by the side of which is another bearing a child. They are riding across a brook, preceded by a girl with a basket on her head. The background affords a view of the village, and on the right we see the road they are travelling. There is more of colour than we usually find in the

* This is a repetition—with many marked improvements—of the picture in the collection of General Wyndham, at Petworth, having been painted for the late Earl of Egremont.

* In this subject (similar to the one exhibited at the Royal Academy, and belonging to — Childs, Esq., of Staffordshire) the sheep and birds are painted by Sidney Cooper, who was employed by Mr. Eastlake to put them in. It was purchased by Mr. Vernon for five hundred guineas.

† Purchased after the death of Wilkie, but before the news of his decease arrived in England.

pictures of Callcott; the lights are also broader, and, as is usual in all the works of this painter, the perspective is beautifully made out: everything keeps its place. The composition of this picture is singularly simple, so much so that many artists would have painted only a small picture from it; but Callcott has painted from it a work of considerable magnitude.

COOPER, R.A. 'The Return from Deer-Stalking.' A sportsman, attended by a keeper, with a pony bearing a fat buck, is cautiously descending a mountain-path from the scene of his successes. The pony is most naturally painted.

GAINSBOROUGH. 'Rustic Children.' A small picture, presenting a very charming group. Of three figures, one is a girl who holds a child in her arms, another a boy who has been gathering sticks: the last figure is seated. The group is circumstanced with a landscape background, very sweetly painted. This charming little picture is one of that class which in style Wilkie used to compare with Velasquez.*

PHILLIPS, R.A. 'Nymph.' The head and bust of a small life-size figure. The flesh-painting is warm and lifelike.

DANBY, A.R.A. 'The Fisherman's Home.' This beautiful composition will be remembered as one of those works exhibited by the artist last season. The "home" is on a rock, round which flows the tide, and now seen under the aspect of gorgeous sunset, which is painted with a truth that cannot be surpassed.

LANCZ. 'Red Cap.' Larger than, and altered from, the picture exhibited at the British Institution, and belonging to W. J. Broderip, Esq.: it is wrought to the very highest pitch of which the artist is capable: he has certainly never surpassed if he has ever equalled it. Red Cap is a monkey, who takes his name from his bright red bonnet. He is trying his fortune in a larder, and is accompanied by appropriate objects, especially a savoy, as valuable in the picture as himself. In looking at this work, it is impossible to conceive of the patience necessary to such execution. The lights in the savoy are made out by a countless system of minute touches, and the coat of the monkey would bear inspection through a microscope. Mr. Lanch has enjoyed a career of ample success; and, at this stage of his progress, a picture like this displays an unusual degree of energetic application. There is no living painter, and scarcely one among the old masters—even in the best era of the Dutch school—who so thoroughly combines truth of detail with high feeling for Art.

WILKIE, R.A. 'The First Earring.' This picture is sufficiently well known from the engraving: it was painted in 1835. 'The First Earring' is a domestic subject, showing in its execution the more free manner that Wilkie had gradually adopted. The point of the composition is sufficiently perspicuous. The little girl dreads the pain of the operation, but is exhorted to courage by her mother, who stands by her. The figure of the spectacled lady, so intent upon fixing the earring, is a most successful realization, approaching Nature as nearly as it is possible in Art.†

ETTY, R.A. 'Study in Oriental Costume.' A small male figure in Persian costume, the left hand resting on a shield. It is beautiful in colour and effect.

UWINS, R.A. 'Comus and the Lady.' The lady is seated in the chair, and by her stands Comus with his glass. The picture is small but sweetly executed.

ROMNEY, R.A. 'Portrait of Lady Hamilton as a Bacchante.' A head and bust, the features expressive of an abandon well becoming the assumed character. The manner is free and the colour rich and sunny—the brilliant glaze of our early school. This head alone were enough to declare the practice and feeling of Romney, if this were the only remnant of his works. The purity and perfection of antique Art made a very deep impression on his mind; hence grandeur and simplicity became principal objects of his ambition, and, as in the present case, his portraits were frequently painted with allusion to mythology.

CALLCOTT, R.A. 'Coast View.' The picture is considerable in size, but the materials very simple—a jetty and a few figures, sands as at low water,

* Study for the large picture—but highly finished, and in many respects better.

† Painted for the late Duke of Bedford, and purchased from the Dowager Duchess.

with the minor incident of coast scenery. But, although so simple, everything greatly contributes to the effect. The jetty is in shade, beautifully contrasted with a light sky, and the wet sands are painted with inimitable truth.

RIPPINGILLER. 'Head of a Monk at Calais.' The head is presented in profile, and shaded in a manner to give it much value. It is a careful and highly successful study.

JONES, R.A. 'Lady Godiva preparing to ride through Coventry.' She is seen within the castle gate, attended by her women and already mounted on a palfrey, loosening her hair in order that it may flow over her person. The story is so well told that no title is necessary. The picture derives much force from the judicious manner of its treatment—the sombre archway under which the figures are grouped having afforded the artist valuable scope for the play of light and shadow, of which he has most advantageously availed himself. This is a difficult subject to deal with—we have seen the story taken up at other periods of this celebrated progress, but beyond question this is the best and most interesting point of the history.

D. WILKIE, R.A. 'The Bagpiper.' A small half-length figure, very well known from engravings. This picture was painted in 1813, the same year in which Wilkie produced 'Blind Man's Buff.'

ETTY, R.A. 'The Dangerous Playmate.' A small picture of a girl playing with Cupid, the latter figure charmingly shaded.

STANFIELD, R.A. 'Venice.' The right of the composition is occupied by magnificent edifices characteristic of the City of the Sea; the left is open, the nearest parts being occupied by boats, figures, &c. The whole harmonized with the usual skill of the artist, whose manner of giving life to such scenes is highly characteristic. The line of buildings is amply diversified, and leads the eye to an airy distance beautifully realized. In the near front of the picture is a group of figures in Greek costume, together with their home—the little vessel in which they have sailed from their own shores. This picture is most masterly in its perspective.

CALLCOTT HORSLEY. 'The Pride of the Village.' The composition presents three figures, "The Pride of the Village" and her parents. In the last stage of consumption she is seated in the neat little room, anxiously watched by her parents, one of whom tenderly ministers to her wants while the other reads the Bible. The story is one of everyday life, and narrated here with striking truth. It is, of course, the tender mother who is most assiduous about the dying girl, and those two figures form a beautifully touching group; the father, too, is there. The artist has succeeded in portraying the dire malady with marvellous truth; the complexion is clear and hectic, and the eyes have the fatal brilliancy peculiar to the disease; a little less thought would have made the picture painful; but it is not so. This is assuredly among the best (perhaps the best) pictures of the artist.

MRS. CARPENTER. 'A la Greuze.' A highly successful study in the manner of the French painter.

This room contains also two series of very small pictures—one, by SMIRKE, consists of subjects from Shakspeare, and Beaumont and Fletcher; the other is illustrative of scriptural passages, and painted by BIRD.

THE BACK DRAWING-ROOM.

HAERT, R.A. 'Interior of a Synagogue at the time of the Elevation of the Law.' An upright composition of very imposing effect; the interior is solemn, and the principal figures very forcibly lighted.

ETTY, R.A. 'Window in Venice during the Carnival.' A group of three female figures are here seen intently gazing, as we may suppose, on the motley crowd beneath.

LANCZ. 'Fruit.' Composed of peaches, grapes, plums, &c., and the inimitable shred of matting, which may be considered the monogram of the painter.

E. LANDSEER, R.A. 'Highland Piper and Dogs.' The piper blows up his chanter in a manner to "gar the rafters dirl," and to an audience of dogs which are all deeply interested in the music. A very charming picture, wonderfully clean and definite in execution. The effects of the bagpipe on the animals are variously and distinctly described: one howls an accompaniment;

another—a puppy, to whom the sounds are strange—is seized with terror; the two others are accustomed to the music, and listen with much complacency. Had this been the only canine subject ever painted by Landseer, it would place him at once at the head of the list of all who have distinguished themselves in this branch of Art.

CALLCOTT, R.A. 'Sketch.' A small seashore view, gracefully treated. There is another, a pendant, equally meritorious.*

HILTON, R.A. 'Study.' Singularly powerful in expression. It is a study of the head of Edith for the large picture.

REYNOLDS, R.A. 'The Age of Innocence.' This charming picture Mr. Vernon purchased at the sale of the late Joshua Harman, Esq., at the price of 1450 guineas. It is known from an engraving lately published. It is composed of one figure, that of a beautiful child, simply dressed in white, and presented in profile. The work is in excellent preservation, and will constitute a gem in the national collection.†

MULREADY, R.A. 'Crossing the Brook.' A beautiful and highly valuable picture, representing two youths carrying a girl across a brook. The group is admirably conceived, and the whole is painted with all the peculiar excellence of the artist. Behind the principal group is seen an old man crossing the brook upon horseback; the whole surrounded by landscape scenery, wrought with extraordinary delicacy and feeling; indeed, in expression, character, and execution, the prevalent purpose is a high degree of refinement upon the material of the subject; and in this the artist has triumphantly succeeded. The subject is extremely simple, the figures being rustic, and hence an enhancement of the difficulty.

LANCZ. 'Fruit.' A pine, a pomegranate, &c., brought forward with a reality equalled only by Nature.

COLLINS, R.A. 'Shrimpers.' A charming coast view, flat, but wonderfully diversified with light and shade. "The shrimpers" are two little boys, fishing in a foreground pool. They are more highly finished than is usual with this painter. Coast scenery of this kind has been extensively dealt with by some of the most celebrated of our artists; but they have never assumed to themselves a method of treating it so distinct and so exquisitely sweet as we find it here. There is literally nothing of a subject: the background is a low breadth of flat shore at low water, but it is brought forward with a tenderness rarely seen save in the works of Collins.‡

HOWARD, R.A. Portrait—the artist's daughter. A lady in an erect attitude, executed with very much nicety. The work is rather a picture than a portrait; and the head has been studied with much success. Such sweetness of feature and grace of pose are rare qualities in this department of Art.

JONES, R.A. 'Nebuchadnezzar and the Fiery Furnace.' A dark and highly effective composition, realizing to the letter the scriptural version of the miracle.

ETTY, R.A. 'The Lutist.' A balcony scene, in which are seen three figures: one a lady who plays the lute, a gentleman who sings, and a black boy who holds the music. The expression of the features is very happy.

THOMPSON, R.A. 'The Dead Robin.' Two children, small life-size, lament the death of their bird. The nearer of the two little figures is very forcibly relieved.

HERBERT, R.A. 'Sir Thomas More and his Daughter.' This masterly production was exhibited last year. The style, and above all the expression, of these two figures are beyond all praise. The subject is derived from "Roper's Life of Sir Thomas More." The two figures are standing; and, although the principle of the composition be strictly negative, it yet contains enough emphatically to declare the subject. The resemblance to Sir Thomas More is very striking; the features are full of the humility of the expression of the

* A copy by the artist, on a smaller scale, of the picture in Sir Robert Peel's collection, painted as a companion to the famous Adrian and W. Van de Velde.

† Mr. Vernon's order was to purchase this picture at any price. Among the competitors for its acquisition were the Trustees of the National Gallery, whom Mr. Vernon's agent outbid.

‡ Purchased at the sale of the late Sir Francis Freeling's collection.

text; while the features of Margaret Roper declare the acute feelings under which she suffers.*

ETTY, R.A. 'The Saviour.' This is a head exhibited a year or two ago, and now well known by an admirable engraving.

ALLAN, R.A. 'Arabs dividing Spoil.' Two figures seated in a rocky recess disputing about their plunder. They are very characteristic, and the subject is well supported.

ETTY, R.A. 'A Magdalene.' She is semi-nude, and engaged in devotion, with a missal before her. The colour of the picture is, as usual, remarkable, and the expression highly successful.

LEE, R.A. 'Landscape on the Lincolnshire Coast.' The whole of the near parts of the picture, an open slope, is disposed in shade: beyond is a glimpse of the sea. The treatment is broad and effective.

E. M. WARD, A.R.A. 'Dr. Johnson in the Ante-room of Lord Chesterfield.' This valuable composition will be remembered as constituting one of the remarkable works of the Exhibition of the Royal Academy two years ago. In the position which it here occupies it is seen to more advantage than when exhibited. This kind of subject—for which there is such a broad field in our literature—is one we would gladly see more often cultivated. The picture will form one of the attractive pictures of the future national collection. In addition to the conceptive and executive merits of the work, it has the great value of being purely national, and, though not strictly historical, not less interesting than history.

TURNER, R.A. 'Venice.' This is a view of the Grand Canal, with the Dogana and all the well-known edifices which group with it. It is a picture of wonderful power: full of surpassing brilliancy, but without glare; and the atmosphere which prevails throughout the whole is an unexampled essay in painting.

SIR G. BEAUMONT. 'Conway Castle.' A small dark composition of much power.

WILSON, R.A. 'View in Italy.' A small picture, in which the principal object is a ruin. It is accompanied by a pendant, presenting a like subject, also by the same artist.

MORLAND. 'Sketch.' A glimpse of wooded scenery, painted with more than the usual care exercised by the artist.

E. LANDSEER, R.A. 'Spaniels of King Charles' Breed.' This picture was exhibited at the British Institution a few years ago. The animals were the property of Mr. Vernon, for whom the picture was painted. The life expressed in the eyes of these dogs, and the warm sleekness of their coats, have never been equalled in animal painting. They lie together on a piece of red velvet, accompanied by a drab hat and feather and a spur, both in shape allusive to the Cavalier time. The composition is extremely elegant, though simple even to severity.†

ETTY, R.A. 'Youth at the Prow, and Pleasure at the Helm.' This is one of the most magnificent compositions of the artist; consisting of a company of figures, grouped, in a gilded bark, with the steersman and "look-out," named in the title; and accompanied by figures in the water, and others aloft trimming the sail. We see mythology and poetry continually by men of all schools; but nothing in its style can equal this work for its originality and exquisite sweetness. What style of painting soever Mr. Etty may have essayed, or may purpose to essay, upon this kind of composition his fame will rest, and upon no other, for herein has he invested his originality. The figures are distinguished by all the fine qualities which give such value to those of this original painter: they are round, fleshy, warm, and breathing, and painted with so little effort.‡

WEBSTER, R.A. 'The Dame's School.' A memorable production, exhibited in 1845; and, one of the most beautiful of all the artist's works. It sustains charmingly any just conception of the quiet, orderly economy of a village school conducted by such a "dame" as her to whom we are

here introduced. In the assemblage of pupils is presented a striking variety, comprehensive of every quality of intellect. The schoolmistress sits with her back to the light, which breaks here and there upon the figure with enchanting effect. In the children there is every variety of character, developed with a truth peculiar to the artist.

HERING. 'The Scanty Meal.' Three horses' heads, added this year to the collection, and so fine and full of truth that they can never be excelled. The animals are assembled round a standing rack, whence they dosingly abstract the thinly-scattered blades of grass, and quietly admit the farmyard pigeons to a benefit of their modicum. These heads are most perfect in natural character; and the picture, altogether, is finished with wonderful nicety.*

BOUDOIR.

LANCIE. 'Fruit.' A gorgeous exposition of fruit, flowers, and accessories, of rare quality and colour. The picture is large; comprehending a vast display of the beautiful, painted in a manner that has never been equalled, and can never be surpassed.

INSKIPP. 'Study.' A girl, wearing a red-striped shawl; highly successful in colour and character.

CHALON, R.A. 'Lady Gathering Flowers.' She is enwreathed in a border of ivy-leaves, and carries a basket filled with flowers.

ROBERTS, R.A. 'Interior of Burgos Cathedral.' A small upright picture, in which is elaborately described the magnificence of a staircase in a cathedral, as it is seen winding from the lower to the upper part of the canvas, with an enchanting effect of light and shade. The style of the interiors of this artist are remarkable for the full and entire detail of the places they represent, without any of that edgy angularity with which so many artists fail in making out complicated ornamentation. There is an ease of manner, a sweetness and richness of colour, which have no place in such works by other hands.

ETTY, R.A. 'Composition'—consisting of three figures, one of which presents a back to the spectator, which is a triumph of Art in purity of colour and lifelike warmth and softness that would seem to yield to the touch. It is impossible that flesh can be painted with more of natural truth than this.

JONES, R.A. 'Sketch for the Battle of Waterloo.' This is a sketch for the picture painted for the United Service Club. It is a long composition, offering an extensive view of the field, and finished with great nicety.

WARREN. 'Scene in the Desert.' This is a water-colour drawing, in which is seen a group of Turks seated on their carpets, and surrounded by camels and attendants. The drawing is strikingly characteristic.

E. M. WARD, A.R.A. 'The Fallen Minister.' This is the masterly composition exhibited by this artist last year. We recognise here, not with less force than in the larger work, "Old Rowley" (whose back is a charming piece of portraiture), and nearer his creatures triumphing at the reverse sustained by Lord Clarendon, who descends the steps from the door, followed by an attendant bearing his portfolio. Lord Clarendon is a portrait from, we believe, a likeness painted from the life. This is a historical picture of the most interesting character which can be given to history. The closest analysis of the work serves to show the diligence with which truth has been here sought in costume and personal characteristic. The Court loungers and attendants are most successfully impersonated; and the King, though we see but his back, is as pointedly Charles II. as if the artist had painted him from the life. The large picture is the property of Lord Northwick.

E. LANDSEER, R.A. 'High Life—Low Life.' Two charming conceptions long celebrated. The butcher's dog is precisely as well conditioned as when we took leave of him years ago; and the better-bred animal, with his more *recherchés* accessories, looks not a whit the less refined that he is bound by the same frame that contains his despised associate, which is nevertheless the pink of his class.

CHALON, R.A. 'Group.' Two figures, a lady and a gentleman in fancy costume, the latter striving to obtain a rose from the former.

* This picture received a high compliment from Mr. E. Landseer, who said he should have been proud to have painted so admirable a work.

LESLIE, R.A. 'My Uncle Toby and the Widow.' This is a well-known picture, in which the widow complains of her eye, into which something has fallen; the other examines it, but protests he can see nothing. The figures are substantially painted, and natural without affectation.*

WILSON. 'View in Italy.' The eye traverses a lake, which occupies the nearer parts of the canvas, and beyond this lies the seacoast, with an opposite shore very like that of the Bay of Naples.

SMIRKE, R.A. 'Musidora.' She is about to step into the water with many signs of apprehension. The figure is relieved by a deep background.

SHEN, R.A. 'Calypso.' She is seated on the seashore lamenting the departure of Ulysses, whose ship is seen in the distance.

WYATT. 'Galileo.' He holds in one hand a pair of compasses while pondering the solution of a mathematical problem. The figure is small life-size, accurately drawn, and relieved with force.

ETTY, R.A. 'The Balcony.' The composition presents four figures—a gentleman playing a guitar, two ladies, and a black servant with refreshments—presenting on the whole a group of much interest.

STANFIELD, R.A. 'Lake of Como.' A small picture of surpassing beauty, distinguished by a low-toned brilliancy of surprising sweetness. The water is tranquil and lustrous, and the distant mountains described with singular truth, and seen through an atmosphere painted with infinite tenderness.

THE STAIRCASE.

GIBSON, R.A. 'Hylas'—a group in marble. This is a composition of three figures—two nymphs, and Hylas in the centre. According to the beautiful fable, they are hurrying the youth away; he seems to remonstrate, they to urge; the action and movement of the three figures are graceful beyond description, and the figures themselves are modelled after the most refined acceptations of the beautiful. Many as are the valuable productions of this celebrated sculptor, this work has long been known as one of the most poetically chaste he has ever executed.

CHANTREY. 'Bust of Scott.' This repetition of the very famous bust of Scott is the last to which Chantrey put his hand before his decease. It has, of course, all the beauties of the original work.

CHANTREY. 'Byron.' This is also a bust in marble, presenting a most striking resemblance to the noble poet.

MULREADY, R.A., and Miss GOLDSMITH. 'Cottage.' A very simple composition—a cottage, with some trees, treated with fine feeling for effect, and very highly finished.

ETTY, R.A. 'Christ appearing to Mary Magdalene and the other Mary.' A small picture, in which is seen the tomb, the stone having been rolled away, and the two angels watching. The little picture is freely touched, and effective and luminous.

STOTHARD, R.A. 'Composition'—representing a mythological battle; treated with much spirit.

A. JOHNSTON. 'Lord and Lady Russell receiving the Sacrament.' This beautiful work was exhibited a year or two ago, and was one of the most remarkable pictures of the exhibition. It is large, and displays much elaborate painting. In its present position it is seen to advantage, and retains all its force and brilliancy.

GEDDES, A.R.A. 'Dry Reading'—two figures, a man and woman, both seated, the former sleeping. A small picture, dark and effective.†

MÜLLER. 'Egyptians.' Two figures seated on the ground facing the spectator; they are circumscribed in an open scene. The picture is free in execution, and admirable in colour.

E. LANDSEER, R.A. 'A Spaniel and a Frog.' The dog is lying down on a marshy piece of ground, curiously watching a yellow frog. The earnestness of the animal is finely expressed.‡

STOTHARD, R.A. 'Nymphs Bathing.' A dark picture, with much of the feeling of the old masters, especially in the style of the composition.

* "Uncle Toby" is a portrait of Jack Banister. The picture was completed when the actor chanced to call upon the artist, who was so struck with the peculiar fitness of his expression that he immediately rubbed out the face that stood in the picture and put in the new one.

† Portraits of Terry the actor and his wife—sister of the painter Nasmyth.

‡ Painted for Watson Taylor; from an incident seen in his garden. A very early picture of the artist.

* There is a small copy of this work in the collection of Mr. Birch, of Birmingham.

† This picture was painted in two days! Perhaps the history of Art records no incident so startling. Mr. Vernon's commission for it had been given eight years previously. The dogs had long been dead when the work was completed.

‡ The work was purchased from the easel before it was finished.

PENNY WILLIAMS. 'Italian Peasants resting.' These are a man and woman, who are seated at the foot of a cross; they are most perfect representations, characteristic in everything, having been closely studied from natives whose garments fit them, not as the studio properties hang upon models.

E. LANDSEER, R.A. 'The Dying Stag.' The noble animal has striven hard for his life. He has crossed a lake, and, now exhausted on the rocky shore, has been torn down by two dogs, one of whom in the struggle is borne off by a fall which flows over the rocks. The head of the stag is painted with great power and truth.

BRIGGS, R.A. 'The Treaty between the Spaniards and Peruvians.' This is a large picture, thronged with figures; those on the right, the Spaniards, and on the left the Peruvians. The principal figures are the Inca and a Spanish priest, who holds in the left hand a missal, and rests the right on a piece of artillery, being allusive to the persecutions suffered by these inoffensive people, on the score of religion, under Pizarro. The picture is admirably painted, and the narrative very perspicuous. In considering this admirable picture we are struck with the character, style, and careful execution of the whole; the artist has finely dwelt upon the distinction between the conquerors as an ambitious race, and the simple Peruvians—a people whose policy was peace. The expression of the Inca is admirable; that of the Spaniard with whom he treats an epitome of all the evil passions which were indulged in the conquest. This is the finest production of this eminent painter.*

PENNY WILLIAMS. 'Italian Girl with Tamburine.' She is seated, holding her tamburine, as if resting. The picture is most carefully painted, and very rich in colour.

BRIGHT. 'The Trout Stream.' A charming little picture, exhibited a few years ago at the British Institution. It is an evening effect, and the deepening shade under the trees is exquisitely painted.

JONES, R.A. 'The Battle of Corunna—Death of Sir John Moore.' This composition presents a very extensive view of the field of battle, which, unlike battle pictures generally, is not overcrowded with foreground incidents. The principal group consists of staff-officers and soldiers, who are bearing Sir John Moore to the rear—the figure strikes the spectator at once by resemblance to that distinguished officer. The field is seen in great breadth, and exhibits well the dispositions of both armies at the moment of the fall of the British general.

LANE. 'Enthusiast.' This quaint conception has long been known to the public—an inveterate piscator, fretfully impatient of his gout, has a tub placed in the room, where he sits by the fire in nightcap and dressing-gown, earnestly fishing for whatever may have been thrown into the tub.

COOKE. 'A Coast Sketch.' A boat-house cut in the chalk sea-wall of the Kent or Sussex coast. The boat is discovered in the shade of the recess, the depth of which is successfully represented.

CHEWICK, A.R.A. 'The Way to Church.' In the foreground appears a stile about to be passed by a village maiden, and beyond the immediate trees, which are charmingly painted, appears a road winding through a field and leading up to the church. The picture has every appearance of having been most carefully studied on the spot.

EGG. 'Scene from "Gil Blas."' Very similar in subject and composition to another picture by this artist, entitled 'The Victim.' This is the solution, as the other was the query; here the bill is presented, and the victim protests while slowly drawing his money from his pocket; the landlord, however, justifies his charges.

HILTON, R.A. 'Discovery of the Body of Harold.' This is a large picture, in which the figures are presented larger than life. The dead King lies extended with his face turned towards the spectator sufficiently to show his death-wound. The body is partially lifted by a monk, who holds a torch, and Edith rushes to the spot, tearing her hair in an agony of grief. The picture proclaims at once the work of a master: in expression and effect it is powerful to a degree. It

* This picture went through the exhibition and attracted no purchaser. Mr. Vernon subsequently, however, bought it from the artist.

is one of the finest productions of our school; but it was, nevertheless, left, like so many other of his valuable works, on the hands of the artist. The agony of Edith is a wonderful description, and the character of the whole is the emanation of a mind of paramount power.*

JONES. 'Battle of Borodino.' This is a large composition, illustrating one of the great battles of the Russian campaign. In the foreground Napoleon is seen surrounded by generals and aids-de-camp, and the more distant parts of the canvas are occupied by the French and Russian troops. It is one of the finest productions of this distinguished artist.

REYNOLDS. Portrait of himself. Painted for Mrs. Thrale. This is a three-quarter portrait, very carefully executed.

F. R. PICKERSGILL. 'Una in the Cottage.' The subject is treated with much simplicity; the remarkable figure of the composition is the hag, who lies scowling on the ground. The picture is exempt from all affectation, the artist having sought only for the essence of the art of expression.

FRASER. 'Interior of a Highland Cottage.' A successful study from some humble dwelling. There are two figures: a child in a cradle, which a boy is rocking.

GOODE. 'The Newspaper.' A small picture, in which is a man intently reading a newspaper. It is painted with a nicety equal to the finish of the most careful Dutch pictures.

COPLEY FIELDING. 'Lake Scenery.' One of the smaller oil pictures of this artist, painted from a charming passage of Westmoreland or Cumberland lake scenery.

COLLINS, R.A. 'The Widow.' She is evidently the relief of some poor fisherman. The scene is the beach, with a cottage, to the occupants of which she is narrating some touching event that moves them to tears—pointing out, indeed, the spot where her husband was drowned.

NASMYTH. Landscape. A wooded scene, in which a brook flows to the near part of the composition over a rugged and stony bed. A well-selected passage, painted with infinite care.

CLINT, R.A. 'Falstaff and Mrs. Page.' The lady is seated, in profile; Falstaff is seen behind her entering the apartment.

CONSTABLE, R.A. This is a large upright landscape, painted in 1835. The execution is very free, like that of 'The Corn Field'; and, in composition, resembling the most successful and valuable of his works. The objective consists of trees overhanging a stream, on the banks of which, at a little distance, appears a mill. The picture bears the impress of that natural truth which distinguishes all the productions of the artist.†

WITHERINGTON, R.A. 'Crossing the Brook.' The scene is closed by a dense screen of trees; in the foreground are two figures, mother and child—the latter, carefully stepping from stone to stone across a shallow stream, aided by the former.

BRIGGS, R.A. 'Juliet and the Nurse.' Drawn and painted with masterly power.

F. GOODALL. 'The Village Festival.' This picture will be remembered as one of the attractions of the Exhibition of the present year, and the most important production the artist has hitherto brought forward. The subject is from 'L'Allegro.' A combination of two extraordinary qualities strikes us in contemplating this highly-valuable picture—these are, a finish equal to the most minute pencilling of Teniers, and a generous breadth, everywhere grateful to the eye. The scene of the festivity is a village green, before the door of the Royal Oak, and under the shade of a noble tree. The house, too, is thronged with holiday folks, in

* This glorious work had passed through the Exhibitions at the Royal Academy and the British Institution—and "no one asked its price:" the artist, in despair, had rolled it up and placed it aside to be forgotten; when Mr. Vernon recollecting it, and finding a good light for it, made the purchase; upon unrolling it, it was found injured, restored, and is now one of the great age-marks of the British school.

† The picture exhibits the house in which the artist was born. When purchased it was spotty with white (the characteristic, as many of our readers will recollect, of Mr. C.'s pictures of a period); he told Mr. V. this was not intended to remain—"that time would alter all that;" it has done so even already.

every stage of vociferous inebriation. To exemplify any of these as of superior excellence is impossible; they are all wonderful in conception and execution. Perhaps the most remarkable group of the whole is that of which a Jew pedlar forms the centre; round him, and examining the wares he exposes to their longing gaze, are some figures, which exhibit the perfection of painting. By the tree stand the musicians, who play a violin, a violoncello, and a clarinet, to the measure of which the country dance is kept up with spirit and good will. It is impossible too highly to praise this very beautiful picture, which in every passage affords evidences of power of the highest order.

E. M. WARD. 'The South-Sea Bubble.' A scene in 'Change-alley in 1720.

"The earth hath bubbles as the water hath,
And these are of them."

This is a severe satire on the speculating mania of the time. It was one of the attractions of the Exhibition of this year, and an admirable and most appropriate commentary. The title was accompanied in the Academy catalogue by a quotation from Lord Mahon's 'History of England,' in which it is stated that, during the rage for speculation which was excited by the South-Sea scheme, for the despatch of business, the office tables were established in the streets; and, in the motley throng that surrounded them, all classes were represented, all professions, all parties—churchmen and dissenters—Whig and Tory—country and town. The scene is most faithful to the letter of such description, presenting, consequently, a vast field for character, which has been fulfilled with originality, truth, and satire of the keenest point. The figure which first strikes the eye is an exquisite from the Court end of town, earnestly considering the prospectus of a scheme for realizing perpetual motion; near him is a lady in black satin, who has been purchasing shares, and leaves the Stock Exchange with apparent satisfaction; but every character here is a study perfect in itself. The canvas is everywhere eloquent in allusion to the mania of speculation. Of the style and general merits of the work it is not too much to say that Mr. Ward displays in this invaluable production powers equal to a successful continuation of that vein of satire in which Hogarth excelled.

E. LANDSEER. 'Peace.' This picture will be remembered as one of the gems of the Exhibition of last year. The subject is illustrated by a most charming idea—that of a lamb cropping the blades of grass which have grown round the mouth of a rusty cannon mounted on the heights near Dover, which afford an extensive view of the Channel and the distant coast of France. The lamb belongs to a flock which is tended by a group of children, painted with all the sweetness with which the artist characterizes such figures. The sheep are most beautifully painted, and every part of the picture is finished with a care and clean execution distinctive of the style of this eminent painter.

E. LANDSEER. 'War.' A pendant to the preceding, illustrating the subject by the results of a recent conflict. In the immediate foreground is seen a wounded cavalry horse and the rider, who has been killed. The sentiment of this picture is also touchingly beautiful. The battle has raged around a peaceful cottage, the little garden of which is laid waste by the furious combatants.*

We close our notice of the works of British painters in this most noble gallery—a gallery which even now may be said to be the property of the British people; although, as we have, on a previous occasion stated, the collection will not leave the house of Mr. Vernon until after his decease. May it please God long to postpone that event; may his labours, so productive of blessings, be continued for many years to come! Die when he may, however, his death will be cheered and consoled by the knowledge that he has been a Benefactor to his country, second to none who "ever lived in the tide of time;" that to generations yet unborn his gift will be a boon pregnant with intelligence, virtue, and true glory.

* Commissions have been given to Eastlake, E. Landseer, D. Roberts, Lance, Redgrave, and Goodall, which will be in due course added to the collection. We have been unable to find space to notice a fine collection of portraits by the old masters at Poul Mall, and several admirable works by British artists, at Ardington House—Mr. Vernon's country seat in Berkshire.

MIDSUMMER EVE; A FAIRY TALE OF LOVE.
BY MRS. S. C. HALL.

PART THE ELEVENTH.—CONCLUSION.



URELY and beautifully the moon had set; but her departure from among the stars had not diminished the brightness of the heavens. Midsummer eve was passing into Midsummer morning; they had saluted upon the mountains, and would soon meet in the valleys. And yet it seemed that twilight lingered longer than usual; or was it the countless multitude of spirit-beings floating in the atmosphere, and crowding the vale of the Flesk, that stayed the progress of day? Myriads hovered in the mist, glancing along, and mingling together, preserving admirable order, even in their irregularity; every leaf and flower beneath was freighted with life; detachments were constantly arriving, as if some great event were waited for; and in the midst of all, Queen Honeybell held special court, upon the summit of a Rath, which commanded the most interesting spots in the Lake country—Ard-Flesk, and its towers and woods, the cleft-crown of Mangerton, the Long Range, and Eagle's Nest; the village of Cloghreen, the grey arches and green ivy of Mucross, Ross Castle, and the stately trees of Innisfallen, the trembling towers of Aghadoe, the Purple Mountain, and Macgillicuddy's Reeks—all these objects, so varied and so apart, seemed concentrated by some magic power; while the Dovecote, crouching amid trees, sparkled like one huge diamond, illumined from within and without—every pane of its latticed windows, every moss and stone of the old gable, distinctly visible; the very Doe appeared transfixed and motionless, as if listening for some expected sound; at intervals, the crags of the Reeks, touched by light, shone out against the soft grey sky; suddenly, stars of all colours sparkled among the foliage, then glittered upon the long grass, and vanished; the bells of the old gable chimed the sweetest and wildest music that ever floated through Cloghreen; every flower poured forth a melody, so calm and soft—the very echo of a sound; and still the fairy hosts augmented—those of the earth and air mingling in sweetest amity. There was much state in Queen Honeybell's court; all her officers, and ladies, and knights, and pages, were cognizant of some great ceremony, at which the attendant troops could only guess: her bees were in perpetual motion; while she herself was decked more gaudily than is warranted by good taste, and, more than once, she chid her husband's mirthful laughter.

"Our sister, Nightstar," she said, "has been sojourning in the land of state-form, and doubtless made herself mistress of court etiquette! I would be in no way behind her in knowledge; I will have my people properly marshalled to receive her—if her own troops run riot in the air, that is the fault of her lord—not mine. You, sir, should be grateful that your Queen takes such matters into consideration. Our poor sister is full of theories for mortals' purification; and, therefore, will the more rejoice that the banishment of the Kelpies to the wild waters of the black North is fixed and irrevocable. I take credit to myself," continued Honeybell, grasping her sceptre more firmly, "for having managed that."

"Your majesty may congratulate yourself on perfecting that which Nightstar believed she had completed before she appointed the Regency," answered her husband, with a deferential manner that by no means accorded with his words.

Honeybell looked angry, but a sudden illumination floating around the principal tower of Glen-Flesk, attracted her attention. Fortunate would it be for every wedded pair, if domestic bickerings had always so rapid a termination. The air fairies lauded their Queen in single chant and chorus; bursting forth on the instant, they sung her brightness—her tenderness—her purity—her self-sacrifice.

"She crossed the stormy waters," they said, "of the 'deep and angry sea.'"

"She mingled with and tasted the wretchedness of human life, with its weariness and sufferings."

"She hid her beauty under the wrinkles of age."

"She knew that the child of her adoption must quaff the cup of life: but she was by, to sweeten its bitterness."

"Seeing and knowing all things, she passed from the artist's attic to the gorgeous chamber of the dying Cormac; and when the life-beatings of his earthly nature became feeble, she whispered thoughts of the good he had still power to work for the hereafter of his kindred and his people—this as a foretaste of his happiness in that lofty world, of which it was not hers to speak!"

Again and again they waved their banners, shouting joy and honour to their Queen!—their Queen who had triumphed; for Cormac, unequal in purpose, but fervent in spirit, had passed to the tomb of his ancestors, having bequeathed to SIDNEY the lordship and domain of ARD-FLESK! And again, and again, their green banners fanned the air, perfumed by the dews of night.

"My lord!" exclaimed Honeybell, impatiently; "I, too, should like to make a journey—to be greeted thus would not be so monotonous as listening to the everlasting hum of bees beneath your favourite and fragrant limes: I want excitement!"

"She comes!" echoed through the air; and, swift as a shooting star, the expected Queen, more radiant than ever, stood beside her sister.

"She is safe! she is here!" resounded from rank to rank. Nightstar returned the greetings of the multitudes with folded wings, her arms crossed over her transparent bosom, and every eye that drank in the power of her purity and beauty, saw how her spirit rejoiced—that her task had been accomplished; her frame quivered with emotion; her eyes beamed with love

and tenderness. When the bursts of welcome were somewhat calmed, and the banners ceased to wave, and the music sunk amid the echoes of the



Eagle's Nest, she advanced to address the denizens of Fairy Land; but as she turned towards the east, she espied the heralds of MORNING, proclaiming its presence on the hills.

"Behold!" she exclaimed, pointing to the fast-coming influences; "our hour is at hand: but to night, friends, true and faithful—to night! we will again make populous these glades and halls—to night!—and for a purpose."

Where went they?—fanning the air with unseen wings, leaving the trail of their brightness above the dark morass—while in a moment, oblivious of the past, the cleft-crown of Mangerton and the crags of 'the Reeks'—mingled in dim obscurity with the lingering clouds. The time-honoured arch of Mucross cast its shadow lightly over Cormac's new-made grave, spanning it as with a blessing! It swelled beside his mother's stately tomb, marked by a simple urn—recording, in compliance with his latest wish, a plain inscription that preserves his name. The Castle of Ross and the Island of Innisfallen, faded in the vapours of the Lake, and the Eagle's Nest mingled with the Toomies and Glens! in brief time, they would resume their proper characters; for morning moved noiselessly and joyfully onward; it had not yet darted a single beam into the thickets that shaded



the Dovecote from the summer's sun and the winter's wind; but when it entered the long avenue of 'Patrician trees,' that led to the stately mansion, it shone upon many scattered groups that were waiting, joyfully and hopefully, to welcome home the lord of Ard-Flesk.

Against the green bench of the cottage, known to all who have thus far watched Eva's footsteps in the pathways of life, reclined the form of an aged man; his arm was so placed that his head rested upon it, and his long white

hair fell around his throat; his limbs were rather shrouded than clothed, so loosely did his garments hang upon them. Suddenly a bright light flashed upon his face—a lark, rising from the grass, warbled forth her matin song, beating the air in time to her own wild melody. Before this song commenced the man's countenance had been troubled; the features disturbed; the lines of age and suffering broken by the tremulousness of a wandering yet tender nature. So aged, within a score of months, had he become, that twenty tranquil years would not have left such records on the lofty brow—a very tower of dreams—that rose above his closed lips! The peasants—his near neighbours and dear friends, had said—"the Woodcutter's heart was breaking ever since Miss Eva went;" and Kitty, putting in for a word of sympathy on her own account, declared 'that her's was the same, only she did not show it so much.'

On the Midsummer morning, when Sidney was to return as Lord of Ard-Fleak—on that morning, when the cup of Randy's happiness was full to overflowing, no one who had not seen him for a time could have recognised the guardian of Eva Raymond. He had changed into an almost spirit-likeness of his former self: the earthiness of his nature had gradually disappeared; the stalwart Woodcutter was but the shadow of his past existence; he wandered around his former haunts almost unconsciously, gathering herbs, caressing children, succouring the unfledged birds if they tumbled from their nests, visiting Geraldine's grave, and forgetting how minutes passed into hours, when he folded his arms, and mused upon some passage in Eva's simple life, beside the Whitestone Well, or in the depths of the forest glades; he prayed much, but not where the peasants of the vale and mountain prayed together—not by carved cross or in consecrated aisle; he

would climb the mountain to meet the rising sun, and offer his matins on its highest peak, his face turned towards England—kneeling alone, above his fellow-beings, with outstretched arms and floating hair; the shepherd boys beneath, among the crags, crouching together—in awe not fear—wondering if, in his dreariness, he sought that spot to be the nearer God! That wild prayer finished, he would hood his eyes with his hand, and bend a never-satisfied gaze towards the English coast, fancying he saw the sea and ships, created by his own imaginings; his thoughts—no matter what he did—were there. His kind friend, even in her darkest hours, wrote regularly a few kindly words to the poor old man, and he would ponder over the letters he could not read, with eyes full of unshed tears!

When Cormac's funeral passed to its resting place, anticipated by the joyful intelligence which the good doctor had so panted to communicate, in the Hall of the Royal Academy, on his return from conducting the hearse on its journey—and when the land was ringing with joy, because those the people loved were coming to dwell among them, Randy, in reply to the warm congratulations of those who watched his footsteps, even more eagerly than usual, whenever he took his daily walk through the pretty VILLAGE OF CLOUGHREEN, to visit the one grave at Mucross—said—"I knew it all! I see it; great glory and prosperity—a long reign—a flourishing land; the mountains will clap their hands, and the rivers sing for joy; blessings will shower down on them; the poor man's fire will burn brightly, and the young child dip white bread in the rich milk of the Kerry cow! Much learning will trouble the people, but they'll put up with it for the sake of the teacher. I'll see it at times, though I'll not be in it, so best! I'd have nothing to do, when everything's going right. It troubles me a little that when THE HEIR is born—she who left her pleasant kingdom in the pure air to watch and ward my bright lady in her sorrow, will have no more call to her or hers; but she'll not be wanting, any more than poor Randy. What call has she to smooth calm water? to lay smiles upon smiles, or to scent sweet roses? She's done her duty to her godchild; she's turned evil into good. I could walk under the water from one lake to the other, and not meet a single Kelpie—nothing worse than the sporting worm or the fisher king's followers!"

"But you're proud, Randy, that they're coming back," one would say. "Proud's not the word," he would answer; "though the like's of you can't find a better. My heart's bothering the life out of me, till I see her. I'm gone then." "You'll speak a good word for me, Randy, about the bit of land," hinted a cottier. "You'll all speak your own words to them, boys, without any middlemen. My word won't be needed; their ears will be opened by their hearts, and their hands never closed. No call for 'good words' when a just landlord's to the fore."

The Woodcutter was far more calm, more self-possessed, when he heard they were really on their way, than he had been since Eva's departure; but he was also more melancholy; there were none of those wild bursts of excitement in which he had formerly indulged. Kitty said she could not bear to look at him, he was so unlike himself.

The lark had finished her song and disappeared before Randy awoke; and he might have slept longer but for Kitty, who had been sitting, dressed in 'her best,' in the kitchen of the Dovecote; the old cat—old, although a daughter of our ancient friend—purring at her feet. After enjoying awhile

in silence the luxury of coming dignity—as housekeeper at Ard-Fleak—she arose and paced slowly forth to join the Woodcutter.



"Are you going to stay there all day, Randy, astore!" she said, touching him with the black oak staff she had found, of late, a wonderful aid in the



collecting of stray chickens, and a needful support to tottering footsteps. "Are you going to stay till the strength of the day pours down upon you,

and every living creature in the whole town land gone up to Ard-Flesk to meet the young master and mistress?"

Randy arose smiling like a child—a child that had tasted sorrow.

"I'll go by'n-by, maybe, Kitty, thank you, kindly."

"Just wait to break your fast, and come," she continued; "of all living, you have the best right to the first sight of them, even before myself and Doctor Magrath—I'll own to it."

"Thank ye kindly, Kitty."

"Come along, then: I'm younger than I was twenty years ago."

"Not yet, Kitty; I'll not go to Ard-Flesk yet."

"The whole Univarise will be in it!" exclaimed Kitty, in a tone of paramount exultation; "and I don't know what's over you to think you'd not be to the fore among the foremost. You've been at your drames again, I see; but it's time they were over."

"It is—quite time. You're a wise woman, Kitty Kelly."

"And you won't come?"

"God be with you, Kitty; not yet."

"The bands are up from Killarney, and there's loads of highborn ladies and gentlemen from all parts: and knowing you're such a favourite, every one would be hand and glove with you; and its many a present you'd get."

"Of what?"

"Of money; and scarce enough it's been."

"Money!" repeated the Woodcutter, and a flush strangely brightened his features. "Money!—the dirty dross! Money! oh, then, the lowness of people's hearts is a grate trouble to me! And you, so honest and true, to be letting such mane thoughts into your mind at such a time! It's little call I'll have for money!" This was said in so melancholy a tone that Kitty was not angry at the reproof, but hobbled through the garden, not pausing to wonder why there was so little water in the Torc Fall, nor lingering longer than was necessary to cross herself at the Whitestone Well. Relieved by the absence of every human being, Randy was not as insensible to the caresses of the tame Doe as he had been to Kitty's request; the creature entered the gate she left unfastened, and commenced licking his hands, pausing occasionally to look into his face, with its deep, soft, hazel eyes. Randy enfolded her neck with his arm, and pressed her head to his bosom, and talked to her as though she understood his words. "She's coming, avourneen deilish; she's coming! as a grand lady, they say. They think she'll roll down the great avenue to the shouts of the people and the noise of loud music, and bow to many a high head that will bend low to her for the first time; but they're wrong, bright eyes! they don't know her as we do. She'll come first to the Dovecote. She'll enter it, as she always did, like a sunbeam. She'll press the ould Bible to her heart, and bend her knees beside her mother's bed—don't I know her! The devotion is in her; but not for what the world worships. She'll rise as pure out of prosperity as she did out of the black trouble. I'll not forget it to poor Kitty, that she said I had a right to the first look; and you, my dappled darling, you'll miss your poor Randy soon; but I'll have my turn with the rest, and spend many a moonlight in the ould places: pleasant times we'll have of it! And yet I'd rather stay as I am a little longer, only for the weight of clay that's round me!" And so he continued until the afternoon, talking incoherently to every familiar bush and flower, apostrophising the old gable, and reproving the weathercock for creaking at such a time; taking no note of the sounds of music and laughter with which every breeze was freighted: nor heeding the boat-race, nor contributing a single stick to the bonfires which that night were to blaze a welcome upon every hill. "All is decked in Mucroas," he muttered to himself; "I did that yesterday."

The intense heat of the day was passed, and Randy, becoming more and more restless, stood on the mound above the Whitestone Well; he commanded a view of the avenue of Ard-Flesk; he saw the flags floating, and the noisy music jarred upon his ear. Suddenly there was a heaving of the multitude; the great gates, heavy with garlands, were thrown open; the servants marshalled on the steps and along the hall, under the able direction of the late Lady Elizabeth's old butler; a carriage and four entered; the echoes of the Eagle's Nest took up the shouts, and sent them round the lakes. The carriage proceeded slowly up the avenue. Randy covered his face with his hands as he descended, so that he could not see that the carriage only contained two gentlemen—the London physician and the old officer, while Sidney's father, who had been waiting at the entrance, turned away with an air of disappointment.

Randy sat on the grass bench, his fingers pressed upon his eyes, but not so closely that tears did not stream through them. Had he been mistaken! Had she really gone first to Ard-Flesk? No, no—two rough paws were on his shoulders, and Keeldar's hot tongue and panting breath upon his cheek. Clutching the dog to his heart, he looked in at the window—there was Eva! her lips upon her mother's Bible, kneeling beside her mother's bed! Sidney too was there; pale, almost as a spectre, but with promises of health in his bright eye and erect carriage. A few moments more, and the Woodcutter had his reward.

"Why Randy—dear Randy—is it you; can it be possible—is it you?"

"As much as there's left of me, darling," was the plaintive reply; and then quite unable to control his feelings, he bent his head over Keeldar, and wept aloud.

"You will soon be quite well again, now we are returned, dear old friend," said Sidney; "and we shall have gay times at Ard-Flesk. You shall be my prime minister, and take the same care of—" and Sidney whispered some words into the old man's ear. They failed to produce a smile.

"She's under God's care, and needs no care of mine now, sir," he said, conquering his tears. "I knew she'd come first to the Dovecote. I did not tell them, and if I had, they would not have believed me." And then he advanced, and with his finger traced Eva's features. "It can't be a whole-some place that England," he said, shaking his head; "and there's been heaviness on that brow, and tears in those eyes—often; but it's over—it's ended; prosperity and peace are met, and will remain with them!"

"Keeldar's bloodshot eyes rolled with sullen distaste upon the Doe; he

did not like her to share his lady's caresses; but he treated her rather with contempt than with ill-temper, and she did not seem inclined to renew her acquaintance with him.

As the little party quitted the cottage to proceed by the woodpath to Ard-Flesk, Eva paused to gaze upon it again. "Shall I continue as happy in that lordly place," she said, "as I have been here?"

"To the full, dear lady, because you're the same still; your nature's not changed; your bed is made ABOVE, by the blessings of the poor, and you won't spoil it, avourneen!"

Her heart was too full to reply, and she leaned on the arm of Sidney for support.

"In adversity," whispered her husband, "you were my staff—my shield; and now, in prosperity, you cling to me as feebly as a child."

The Woodcutter followed, and more than once Eva turned and smiled upon him, Sidney asking various questions, which Randy answered briefly, shrinking from the wild huzzas of the excited and joyous people, when they perceived them, and twisting his fingers in the long ears of old Keeldar. And so they entered the Halls of Ard-Flesk—their happy owners!



No sound is more magnificent than the swell of a multitude of voices sending its shout aloft, impregnating the air with the enthusiasm of the earth, until the cry is echoed through the blue vault of heaven; the people shouted, but far more touching than the shouts were the sobs, and prayers, and blessings, of Eva's humble friends. She made grievous mistakes in her recognitions, speaking to the juniors as if they were the elders of a family, so that, at last, Kitty, 'seeing,' as she said, 'there was no good in Randy,' identified them with her staff. But Eva was quickly overpowered by the scene; Sidney supported her into the great oak-paneled dining-room; it was one of those rooms of sombre magnificence which are delightful to write about—to walk through—to paint—but not to live in. The paneling shone like a succession of darkened mirrors, with here and there a grim family portrait; the carvings were heavy, the enrichments of the ceiling faded, and the Turkey carpet seemed as if it had gathered itself up from the polished boards; but the windows looked into the woods—the deep, deep musical woods, with their eloquent leaves and waving boughs; and the atmosphere was cool and pleasant. Eva's eyes wandered from one to another of the paintings; no matter how poor, or dull, or quaint, a picture may be, it suggests something; but Sidney, whose eyes were fixed on her, could not help smiling, thinking, as he did, that though she looked she saw nothing. He was mistaken. "Sidney!" she exclaimed, springing forward, "Sidney—look!"

He was as much astonished as she was; for there, upon the walls, set in all the splendour of new gilding, hung his own picture—the picture concerning which he had never inquired since the day of his fearful disappointment in London; there it hung. He walked towards it, followed by the physician. "Full of great faults," muttered the artist; "and yet, for a rejected picture, not so very bad! How came it here?"

The Woodcutter's wild laugh made Eva start.

"Poor Randy loses his wits at times, and finds them again. The daisy looks the sun in the face; a whisper came to me over the sea, and said—one told him—he's in the churchyard now; and were you to sit by his side the length of a summer day, he would tell you nothing."

"We must watch our old friend," said Eva, in a whisper to her husband; "it breaks my heart to see him thus—how wild and strange he seems."

Again she looked at the picture. "How it joys me to see it!"

Sidney and Eva gazed at each other for a moment—steadfastly. "What a monitor it will be!" he said. "While I was painting in that drapery—"

"Which is as light as though a full-drawn sigh would waft it from the canvas," exclaimed Eva, triumphantly.

"Well, while I was painting that, my arms aching from weakness, so that I could hardly hold the pencil, you sat beside me, converting the wire of an old bird-cage into chain-armour, which we were too poor to hire, to deck my hero in; you did your work, dearest, though your fingers bled!"

"And these plumes, these golden goblets—an artist's gold—all on his canvas; that boy holding up the grapes, so ripe and luscious—we never knew who sent us those ripe grapes!"

Another wild laugh from Randy again startled them both.

"We toiled to seek a fitting model for that boy among the active-earning faces of the city children; there was not one whose brow was free from thought—not one who smiled unconsciously! What a record it is!" persisted Sidney. "What a lesson it must ever be to me! Where the brightest inspirations were shrivelled by the beggar's want; and you, bright angel, shining, as angels do, more brightly in the dark! companioned—counselled—bored with—prayed for—me! Of all the gifts that Cormac lavished on me, I ought to value that picture most. If pride—or arrogance—enter my bosom, that should drive them hence; if genius needs protection, that recalls, to me, its sufferings, and my duty."

"Poor Randy," whispered the Woodcutter, "he will soon be going; but if the Lady Eva were to ask him with the bright star to let him stay another year, she would."

"You shall stay many years, dear old friend; do not look so wildly into the woods, Randy; you shall tell me all your dreams again, and how you did battle with the Kelpies, for my sake."

"They're gone!" he exclaimed, eagerly; "gone—not one in the whole country! Sail away, Queen of the Lakes! there's nothing to trouble the waters now—Don't stay longer looking at a picture; they all wait my lady in the hall! Old Doctor Magrath has not had a word with you yet. It's all your own, dear—to work goodness with—that's it! If we don't work goodness, we turn the high gift into bad service. Master Sidney, sir, come away from the dead picture to the living people; the evening's closing fast, and I haven't long to be with you!"

They get these warnings down to his usual wanderings; Eva soothing him, as mothers soothe their children. As the night advanced, bonfires blazed on every hill, and it seemed as if the rejoicings were but commencing; the responsibility attendant upon the duties which followed their wealth, hallowed the joy of those whose love had been weighed in the balance, and not found wanting. They escaped from their friends, and set forth to a mound, which commanded a view of the Dovecote; Eva longed to see it STEEPED IN THE MOONLIGHT. The little lame boy of their London lodging limped past them in the hall.

"The place is so large, madam," he said, "that I'll find my little room,



and go to bed; I'm tired following the old lady who lodged under you. I called and cried to her, but she would not stop." Eva assured him that was his fancy; old women were all so like each other. But he said "he knew better than that."

Eva felt relieved when the cool air fanned her brow. They walked together, enjoying the eloquent silence when heart only speaks to heart—thinking the same thoughts—framing the same prayers—creating the same hopes—neither quite realising the positive scene, as *their own*, and both longing to nestle in the Dovecote—thinking they should be more happy in a cottage, as people who are doomed to castle life sometimes do. It looked most lovely in its little

valley, steeped in a moonlight as bright, as clear, as warm, as if sunshine bountifully mingled with it. It was very calm—calm even to holiness!

"If my mother had but lived to see this day!" whispered Eva. Sidney pressed her to his heart. A few yards in advance of where they stood, Randy crossed the wood-path. Sidney called to him. The old man came immediately, so pale and wild in his appearance, that Eva entreated him to return to the castle; he should have a little room to himself, and be quite a king, she said. He did not seem to understand her words, but kneeling before her, as a child kneels at its mother's knee, entreated her pardon. "I might have minded better, darling, and kept more trouble from you. Yet, I'd have died, any hour of the day or night, to serve you, or the mistress, or Master Sidney; and grand as you are now, you'll not forget the pleasant times of childhood; their innocence will come back to you, and light the dark path you'll have to take one day or other—You'll think of the pleasant times when I brought you the wood-strawberries, and the young birds, and the flowers; and hunted the children to get their learning; and nursed the fawn. You'll think of the good and forget the bad. Hush!" he exclaimed, half-rising. "Hush! did you hear that? the first blast of the royal bugle! and now the trumpet! Hush! never did such a note as that rouse the old stag on Glenna! there's not a lord about the place who dare ring out such a call as that!"

"See how he listens, as though the echoes were reverberating in the distance," said Sidney.

"Hush! don't speak—only look! It's no wonder I'm going blind with their brightness," he continued. "Ay, in with you to the Dovecote, and light it up; there's nothing to scare ye there! The first bit of the butter is on the doorstep, the crickets are fed, and the sweet mead is ready in the chiney bowl! Look, they are chaining the weathercock, and putting their spells round the old gable."

"His wits have quite left him," whispered Eva, as she clung to her husband. "Our good physician must see to him. And now he bends low to the fancied multitude, peopling the scene with his imaginings."

"Salute them! salute them!" he exclaimed to Eva, who saw that his excitement was increasing. "It is their welcome to the lady of Ard-Fleak! From the four corners of the winds—from earth and air they gather—ah, ah! The great bee who punished the Kelpie page—isn't he grate! Whisht! how he booms! Hornet and wasp! hanging spider! leaf-rolling worm! aly field mouse! and matted mildew!—have at them all, my brave ones with the golden banners! Ay, ay, I forgot—it's love, not war, you're bent on now: bow to them, lady; bow when I do!"

Eva, to humour him, did as he desired, and the old man's face became flushed with intense delight.

"See, fair Nightstar, she bends to your goodness! bright Honeybell! there's a welcome for you, as well as for her. Look! there is a ring on the earth, and a ring in the air! they are above us—around us; the Queens bow to the lady—the lady to the Queens!" For an instant he looked into Eva's face. "What large pearls are on your cheek, darling. It isn't tears they'd be?" Eva could not control her emotion. Randy wandered again. "They are going! it was well done—it was well done! Yes—you see I must follow. If you had asked another year when she looked at you; but it's too late now—there's nothing for us to do when love is prosperous."

"Follow him, Sidney," said Eva. "Poor faithful creature! his mind is a ruin so thickly overgrown with such sweet fancies, that to restore the one you destroy the beauty of the others. He is out of sight."

"I might as easily follow the track of the red-deer," replied Sidney: "we will send after him. You are almost fainting, my own dear one; I should not have suffered this."

"We shall see him no more," sobbed Eva. "The moment I saw him to-day, I felt that he had but tarried to welcome our return. We shall never see our faithful Randy more!"

The next day, and the next, witnessed troops of eager visitors crowding to Ard-Fleak; but they could not divert Eva from her anxiety respecting her old friend. He was sought for in wood, in river, on mountain, and in valley; but in vain; and evening after evening the sweet lady of Ard-Fleak wept as she said, "We shall see him no more!" and the echoes caught the sound, and repeated "no more," in saddest cadence, from the Eagle's Nest to the Purple Mountain.

The Dovecote was preserved as a temple for repose and thoughtfulness—a place of self-questioning and sacred communion with all the memories of their lives—a place wherein to keep the heart's true jubilee—holding the feasts of childhood and of age upon its lawns—distributing alms within its porch; all living things therein tasting repose and liberty. Once in the deepening twilight of her birthday, Eva, her first-born sleeping on her bosom, fancied she saw the Woodcutter pass and repass her window; and, once—on a Midsummer Eve—the child to whom Keeldar had transferred all the attention his extreme age permitted him to pay, told his mother that a very old man, with flowing white hair, had met him in the wood, and looked at him so long, that though he was not afraid, he was glad to return to her.

The peasants speak of Randy, even now, as present at times—not in the flesh, but in the spirit; a sort of moving shadow, yet shadowless; they tell the children going to the mountain, that, if they are good, the Woodcutter will take care that no harm shall come to them, on hill or glen—by water or wild. They say he hides the tender fawns from the foxes, and saves the young trees from the fury of the east wind; they tell of his wondrous knowledge of the dangers which surrounded Eva's childhood, and of his prophecies concerning her, whose nature, impressed by the Divinity, imbibed the great and useful knowledge, that woman's true happiness—the only happiness her pure soul can taste of, unalloyed—consists in

LOVING AND BEING BELOVED.

[The story here concluded will be published about the end of November, in a collected form, as a CHRISTMAS GIFT BOOK; it will be beautifully bound, and contain many new illustrations—among these, twelve large engravings on wood, frontispieces to the several chapters, from the designs of MacIise, R.A., Stanfield, R.A., &c., &c.]

OBITUARY.

LEWIS NOCKALLS COTTINGHAM, F.S.A.

THIS distinguished architect died at his residence in the Waterloo Bridge-road on the 13th ult., after a long and painful illness.

He was born in 1787, at Laxfield, in Suffolk, of an ancient and highly respectable family. One of his ancestors was Abbot of St. Marie's Abbey at York in the year 1438; and many early documents and contracts for works in the palmy days of Gothic architecture, which are in possession of his family, contain the name of Cottingham honourably mentioned, as artists of high merit, engaged in rearing the matchless ecclesiastical edifices of England in the middle ages; so that his peculiar bent might be said to be in some degree inherited.

He, very early in life, evinced unequivocal marks of a genius for Science and the Arts, and was consequently, according to the frequent practice of those days, apprenticed to an extensive builder at Ipswich, in Suffolk. He there acquired the fundamental principles of that practical skill and knowledge which have been so fully shown in his works. After several years spent, as his early drawings and studies prove, in most industriously making himself acquainted with all the branches of his art, he proceeded to London, and there placed himself for further improvement with a skilful architect and surveyor.

He commenced his professional career in 1814, and for many years, at his residences in the vicinity of Lincoln's Inn-fields, steadily and perseveringly worked himself up to that eminence which subsequently obtained for him the numerous important public works we now proceed to enumerate.

His first public appointment was that of architect and surveyor to the Cooks' Company in the year 1822, which he held for a number of years; and soon after this, John Harrison, Esq., of Snelston Hall, Derbyshire, became one of his principal patrons. He erected for this gentleman the above-mentioned mansion in the perpendicular style of Gothic architecture.

In the year 1825 he was nominated by the Dean and Chapter of Rochester, architect to their Cathedral, where he effected very extensive works, including a new central tower, with the restoration of many portions of the fabric; and on their completion received a most flattering testimonial, accompanied by a handsome pecuniary compliment in addition to his professional charges, as an expression of the high opinion entertained of his ability and taste. In 1829 he was the successful competitor for the restoration, &c., of the interior of the Chapel of Magdalen College, Oxford; and this work may justly be considered one of the first steps towards the revival of the correct taste and feeling for English ecclesiastical architecture, which, since then, has happily been so widely extended. In 1833 he was intrusted with the restoration and repairs of St. Alban's Abbey Church, and there carried out, in a most satisfactory manner, very considerable works.

The next large work on which he was engaged was the Cathedral at Armagh, in Ireland, which, with the exception of a very small portion, was entirely rebuilt from his designs. This elaborate undertaking occupied him several years, and gave full opportunity for a display of the great mechanical skill which he possessed, as well as his sound taste and feeling as an English ecclesiastical architect, of both of which it will ever furnish the strongest evidence.

He was exceedingly strenuous in his exertions to aid in effecting the restoration of the Ladye Chapel, St. Saviour's, Southwark.

In 1840 he was called in by the Societies of the Inner and Middle Temple, to report upon the then proposed restoration of the Temple Church; and he afterwards, in various ways, materially aided in the beautiful restoration there accomplished.

The reparation of the tower and spire of St. James's, Louth, Lincolnshire, which had been rent from the top to its foundations by lightning, was confided to his care, and has been restored with the utmost skill and accuracy.

The extensive and able restorations at St. Marie's Church, Bury St. Edmund's; the Norman Tower in the same town, which has been completely restored in a truly admirable manner; the new Bank adjoining, which he erected; with other works in churches, &c., in the neighbourhood,

will long cause his name to be honourably remembered in his native county; and especially by the many noblemen and gentlemen of taste on the several committees, who have so zealously aided his endeavours to preserve and restore the fine examples of our ancient English architecture in which Bury St. Edmund's abounds.

He was subsequently occupied most extensively both in the ecclesiastical and civil branches of his profession; and, from among many others, may be mentioned the following:—The restoration of the churches at Ashbourne, Derbyshire; Chesterford, Essex; Milton Bryan, Beds—where, in addition to other works, he erected a new tower at the north-west angle of the nave; Clifton, Notts; Roos, Yorkshire; Theberton, Suffolk; Horningsheath, Suffolk; Market Weston, Suffolk; and private works for Lord Brougham, at Brougham Castle, Westmoreland; the Earl of Harrington, at Elvaston Castle, Derby; the Earl of Dunraven, at Adare Abbey, Ireland; and the Earl of Craven, at Combe Abbey.

Among his numerous patrons may also be mentioned the late Earl of Verulam, the Hon. and Rev. Lord C. Hervey, Sir Robert H. Inglis, Sir Edward Blackett, &c. &c.

In the years 1824 and 1825, he published several most valuable practical works connected with the study of Gothic architecture; among which may be specially mentioned a large folio work on Henry VII.'s Chapel, as restored; a folio work of "The Details of Gothic Architecture;" and a quarto work on Ornamental Metal Work.

His last great work, remaining to be completed by his son, was the restoration of Hereford Cathedral. Here it is that all his efforts have been directed, for some years past, to bring into full action the fruits of his long experience in the restoration of this splendid fabric. So much had been done in former times to deface and destroy the beautiful proportions and detail of the early parts of the building, that it was, till his practised eye undertook the task, considered almost beyond the possibility of authentic renovation.

All difficulties have, however, been overcome by the unceasing thought and care bestowed; and the works there executed will ever be a noble monument to his genius and ability.

The great central tower had been disfigured internally by unsightly modern groining, and the introduction of barbarous supports under the great north and south arches, together with the mutilations of the four grand piers sustaining the tower, by the insertion of large blocks of masonry of the rudest description: all this, together with most serious fractures, presented so formidable an appearance that it was considered by eminent men next to impracticable to effect a work of such difficulty and danger.

The four main piers of the tower have been, with the aid of exceedingly skilful shoring, perfectly reinstated with new ones of the original Norman design; sufficient remains of which were discovered to decide, with the most minute accuracy, every moulding. The modern groining has been removed, and the four great Norman arches, with the interesting stone lantern above, restored; and a new timber ceiling, richly decorated in gold and colour, placed under the bell-chamber floor.

The adjoining portions abutting on the tower have likewise been restored in corresponding style.

He next proceeded with the work of restoration in the Ladye Chapel, with its exceedingly rich and beautifully designed east end of early English date. This latter had become so dilapidated, from the hand of time exercising its effects on a stone of inferior quality, that what the carved work and mouldings had been with, the utmost difficulty, ascertained. All has, however, been renewed with the most perfect fidelity; and an examination of the exquisitely varied nature of the very elaborate and numerous ornamental details will fully convince every observer, of the talent and thought bestowed on all parts, however minute. The roof has been raised nearly twenty feet to its original pitch, covered with lead, and surmounted with a rich metal cresting, with pierced inscriptions and glory, and at the west end terminated by a metal cross of early character. The eastern gable, which was of very low pitch to correspond with the former roof, and with embrasures in its coping, has been also raised, and an exceedingly elaborate wheel window, with vesica panel above, and arched panels

on each side, introduced; the whole surmounted with a splendid stone cross, embodying in its design appropriate emblems.

In the interior, the entire Ladye Chapel has been completely and faithfully restored; and the whole of this most gorgeous work, which has been visited by most of those who, from their well-known taste in the Arts, are best calculated to judge, is now pronounced equal to any specimen of its date in England, and a triumph of skill and taste worthy of any age.

The third contract, which is now in progress, comprises the complete restoration of the choir, with its fine end, shown in the engraving published for the subscribers at the commencement of the works; and will, if possible, surpass, when completed, all that we have before described.

We have been thus particular in describing the minute points of this, his last, work, as only the day before his decease, a county meeting was held to raise the funds required to render the building fit for Divine service, for which the sum of £25,000 is required. This, however, it appears from the published accounts, there is every probability will be raised; and it remains for his son to finish a work in which we feel sure his whole heart and feelings must be centred, and which will truly be a labour of love; connected, as it must be, with the many associations of his deeply-lamented father.

About the year 1825, Mr. Cottingham undertook the management and arrangement of the very extensive estate belonging to the late John Field, Esq., of Tooting, and thereon erected the principal portion of the houses forming the large parish of St. John's, Lambeth, immediately surrounding his own residence. This also he built, and provided with large suites of rooms attached, for the purpose of depositing the valuable works of Art and the library; which he had, with the true and earnest zeal of an artist devoted to his profession, spared neither trouble nor expense to acquire. During the subsequent two-and-twenty years, this collection has constantly been added to, and may justly be considered as unique, comprising as it does specimens and relics of all the rarest examples in the different styles of architecture, arranged in chronological order, in numerous apartments appropriately furnished.

Of necessity arising from his long affliction, his elder son, whom he had with unceasing care and solicitude educated to the profession, has been long actively engaged in almost solely carrying on his most extensive practice; which, added to other advantages, places him in a position to pursue his professional career with equal advantage to his country and, we trust, fame and profit to himself.

A new church of a costly description, now erecting near Lincoln, is exclusively from young Mr. Cottingham's designs, though not hitherto publicly known to be so, from the desire of his father to test his ability, and which fact it was the intention of the latter not to promulgate till its completion. The numerous elaborate and difficult works in progress at Hereford Cathedral, besides very many other buildings now in course of erection or under restoration by him, may be mentioned as proofs of the good use he has made of the opportunities afforded him, and serve to gain for him that confidence which his father enjoyed.

The late Mr. Cottingham was a member of many of the scientific societies, and had, from a very early period, been on intimate terms with most of the celebrated architects, artists, and scientific men of his time, among whom we may mention his friendship with Flaxman, Stothard, the well-known John Carter, Mr. Gayfer (who restored Henry VII.'s Chapel, Westminster), Mr. Capon the antiquary; and others now no more; and a numerous list might be added of those whom he has left to mourn his loss.

His temper and feelings with regard to his profession might by the stranger be considered enthusiastic; but his heart and affections were equally ardent, and those who once knew him, ever entertained the greatest esteem and friendship for his amiable domestic habits, and generous, benevolent disposition. Many who have enjoyed his friendship, and those who have received the advantage of his sound and able instruction, and since attained eminence in their profession, will feel this to be but a just eulogy to the memory of so highly-gifted and true-hearted a man.

He married, in the year 1822, Sophia, second daughter of Robert Turner Cotton, Esq., of Finsbury, and has left two sons and one daughter; the elder son, Nockalls Johnson Cottingham, succeeding him in his profession; and the younger, Edwin Cotton Cottingham, practising in the medical profession in Suffolk.

His remains were interred on Friday, Oct. 22, in the family vault at the east end of the north aisle of Croydon Church, Surrey.

HENRY HOWARD, R.A.

This veteran artist, whose pictures for more than half a century have appeared on the walls of the Royal Academy, died at Oxford on the 6th ult., in the 79th year of his age. Mr. Howard was born in 1770, two years after the foundation of the Royal Academy, and began to exhibit in 1794, when he was studying at Rome, from which place he sent to the Academy a subject from Gesner's "Death of Abel." From this period up to the present year his name has been regularly inserted in the catalogues of the above Institution—a singular instance not only of perseverance and assiduous attention to his profession, but also of that freedom from uncontrollable circumstances which, at one time or another, are generally found to interrupt a continuous professional career throughout a prolonged lifetime. In the year 1796 he returned to London, and took up his residence in the Strand, near to Somerset House, sending to the exhibition that year four pictures—"Puck," "Ariel," "Satan awaking in the Burning Lake," and a portrait. In 1798 he contributed six pictures, the principal being "The Planets drawing Light from the Sun," "The Rise of Morning," and "Venus carrying off Julius." The two following years produced several works of a similar character, as well as some portraits; the latter class of pictures was found to be the most profitable, and to that for some time Mr. Howard chiefly confined his practice, yet without entirely neglecting the more varied and poetical branch of his art, to which he was sincerely and devotedly attached, "loving not wisely, but too well." Yet, such was his reputation about this period, that in 1801 he was elected an Associate of the Royal Academy, to which he sent "A Scene from 'Comus,'" "Achilles wounded by Paris," and "The Angel waking Peter in Prison." In 1802, 1803, and 1804, respectively, he exhibited "Love animating the Statue of Pygmalion," "Mutius Scaevola," and "The Sounding of the Sixth Angel's Trumpet;" and in the following year, "Sabrina." In 1806 he produced his "Hero and Leander," one of his most successful performances; and in 1807, "The Infant Bacchus brought by Mercury to the Nymphs of Nysa." In 1808, Mr. Howard and the late Mr. Phillips were elected Academicians; when the former sent, as his diploma picture, "The Four Angels loosed from the Euphrates." On the death of Mr. Richards, in 1811, the subject of this memoir was appointed to the secretaryship of the Academy; and in 1833, on the resignation of Mr. Phillips, was constituted Professor of Painting—both of which offices he continued to fill to within a short period of his death.

The large number of Mr. Howard's performances which his long career enabled him to send out, would far exceed our limits to specify. Independent of his portraits, which were exceedingly numerous, and chiefly of an ideal character, or habited in costumes belonging to a bygone age, his works embraced the widest range of mythological history, or were suggested by subjects culled from the inspirations of Shakspeare and Milton. "Paradise Lost," "Comus," "The Æneid," and "The Odyssey," were the rich storehouses from which he drew forth abundant supplies. Occasionally, too, we find him referring to sacred history, as in his "Jewish Exiles," and "The Nativity."

It would be no easy task to discover where the multitude of pictures painted by Mr. Howard may now be met with: few are to be seen in the galleries of our amateurs. The Duke of Sutherland possesses one of his best works, "The Hours"; the Marquis of Lansdowne another; and there are two or three in the collections of Mr. Sheepshanks and Mr. Vernon. In Sir John Soane's Museum are a subject from "Comus," "Lear and Cordelia," and "The Contention of Oberon and Titania"; for the rest, if they have ever found purchasers, which we have much reason to doubt, they are unquestion-

ably hidden from the public eye. Mr. Howard, as an artist, was not popular; his productions were too classical to please the multitude, and had too little merit to satisfy the lovers of pure and genuine Art. Possessing a refined taste, and somewhat cultivated mind, which directed his pencil to the heroes and heroines of antiquity rather than to the truths of history, or the ordinary occurrences of daily life, he still wanted the ability to work out his ideas with certainty and success. Yet we must not deny him some share of admiration—derived principally from his earlier performances; those of his later years exhibited too plainly the indications of rapidly-decaying powers—repetition and feebleness. Had he been born twenty years earlier, his name might have been honourably enrolled among the original founders of our Academy in that department of Art which he selected, and still continued to practise, although almost, if not altogether, discountenanced by the public taste: as it is, however, his works may be regarded as connecting links between the past and the present generations of British artists—partaking of each, yet recognised by neither; adding little, if anything, to the renown of our school.

The lectures Mr. Howard delivered as professor of painting are scarcely worthy of mention, when compared with those of Reynolds and Fuseli; they have neither novelty nor intelligence to recommend them.

JOSHUA CRISTALL.

This veteran artist, one of the original founders of the Society of Painters in Water Colours, and during many years the President of that Institution, died on the 18th of the past month, at his residence at St. John's Wood, in the 80th year of his age. We received the announcement of this event too late for us to do more than refer to it at present. We trust to give some particulars of his career in our next.

ALEXANDER CHISHOLM.

We lament to record the death of this artist; it took place somewhat suddenly, at Edinburgh, where he was engaged painting a picture illustrative of the Free-Church contests, for Mr. Agnew, of Manchester. The picture is left in a very unfinished state.

GRACE AGUILAR.

Our readers have doubtless become familiar in other pages besides those of the ART-UNION Journal with the name of this lady,—a name not to be forgotten by any who value what is worthiest and highest in women. Miss Aguilar's last work, "Home Influences," deserves a place in every house—whether Jew or Christian dwell therein. We noticed her "Women of Israel" when it appeared. We still consider it her best work: it is so chivalrous in spirit, and so eloquent in style, that the Hebrew ladies did honour to themselves when they presented this noble-hearted daughter of their race with a testimony of esteem.

She was one of whom they might well be proud; it will be long before we shall forget the kindly generous nature, the tender sympathy, and perfect truthfulness of the dark-eyed, full-hearted "Jewess," foremost in all good and righteous deeds.

In person Grace Aguilar was tall and slight; her manner gentle and persuasive; but when she spoke she was remarkably earnest, and when she became excited, her full dark eyes were dazzling in their brightness. She was deeply read in the history of her people, perfectly heroic in their defence, but without a single taint of bitterness towards "the Christian." Her family found refuge in England from the persecutions in Portugal, and to England she was fervently attached. She manifested a talent for literary composition at an early age, and devoted herself to it with a faithful desire to discover and propagate truth. A little anecdote speaks volumes for the generosity of her nature. At one time her circumstances obliged her to require the "hire" which literary labourers are frequently supposed to be able to do without—as if the thinking faculties were the most worthless as regarded this world, of any of God's good gifts; but, some addition being made to her income, she wrote to the editor of a periodical to which she was a regular contributor, saying that she knew she did not now need remuneration as much as some others, and requesting that what she had been accustomed to receive might be added to their mite! Grace was by no means rich when she so acted: many would call her poor; but she had always something to bestow, and the manner of the gift doubled the charity. Her voice was a welcome sound in many a poor dwelling; and she never inquired whether the alms-asker was Jew or Gentile. From her youth she was considered fragile; but nothing restrained the energy of her mind and actions. She would continue to write; and she paid the penalty of over-exertion sooner than most persons do. In the early part of this year it was thought that perfect change would restore the tone of her feeble frame; and, accompanied by her tender and beloved mother, she resolved to visit another brother in Germany—one who is winning his way to high musical honours. Her sensitive and educated mind was alive to everything beautiful in Nature and Art. She wrote us her impression of Lessing's famous picture in the gallery at Frankfurt, of "Huss before a Private Council of Cardinals;" and her description of one or two other pictures was so enthusiastic that we felt the bow was still too tightly strung. Towards the conclusion of this letter she says:—"And yet I have suffered so much from exhaustion, bodily and mental, since I have been here, even more than before I left England, that I cannot realize the pleasure which so many new objects of interest would have given me in health; and, therefore, I have thought of the friends I have left behind me much more often, and wished I could be again with them, far more painfully, than had this trip been made in health." She was doomed to see those friends no more. She became weaker and weaker; but still the lamp of life burned clearly and brightly to the last—there was no flickering before it was extinguished, and her intense sufferings seemed but to ripen her for eternity. Her last words were—"Though he rend me, yet will I trust in Him!" We mourn her as a dear friend; but what is the sorrow of friends to that of her widowed mother, whom she had accompanied since her birth, and who joyed in the treasure found amid the remnant of her long-persecuted people—a treasure that was above all price to the Hebrew people?

Her name may appear forced into this Journal; for, although the friend of many artists, and a true lover of Art, she was not, in the ordinary sense, an artist; but it is a high privilege to be enabled to write even a brief record of a truly good woman, and to aid in preserving a virtuous example from passing unnoted down the stream of Time.

A. M. H.

COME UNTO THESE YELLOW SANDS.*

THE picture—of which Mr. Prior has supplied us with so meritorious an engraving—is the work of a young artist. When we selected it for introduction into our Journal, he was entirely unknown; his production from "The Midsummer Night's Dream," exhibited at the Royal Academy during the present year, has, however, made many persons familiar with his genius: for it is not too much to say that it was among the most attractive of the works exhibited. Within a few months, therefore, he has passed from obscurity to fame; fortune is following rapidly, yet we trust and believe not too fast: for his mind is rightly directed; he has required to be pressed forward rather than held back; he is steadily pursuing a course of study; and there is no danger in hazarding a prophecy that he is destined to occupy a very foremost rank among the artists of the age and country.

The passage in which Ariel sings the sweet strain,

"Come unto these yellow sands,"

has been frequently selected by painters; by none has it been treated more successfully than by Mr. Huskisson; in the conception and execution of his work there is manifest genius of a high order; and it is scarcely necessary to intimate that one who has produced such a work so early in his career is destined to achieve works infinitely more excellent.

* Painted by R. Huskisson; engraved by W. C. Fildes, from the picture in the possession of S. C. Hall, Esq., F.S.A.



R. H. H. H. H. H.

'Come unto these yellow sands!'

FROM THE PICTURE IN THE POSSESSION OF S. C. HALL, ESQ. F.S.A.

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ART IN CONTINENTAL STATES.

LETTERS FROM PARIS.

October, 1847.

THE competition for the great prize in painting, exhibited the end of last month, did not present features sufficiently striking for a mention of all the works. The young men selected to compete were about equally chosen from the two grand academical manufactories of artists presided over by Messrs. Drolling and Picot. But, although one of them has already received a second prize, only a single work of the ten contained passages of superior merit. The subject given, 'The Death (or rather popular assassination) of Vitellius,' does not seem to present much material for the *beau-noble* in Art. The fat and bloated body of the "imperial brute," dragged about by a tumultuous and furious mob, insulted, and finally torn to pieces, presents nothing to the imagination but the hideous and the disgusting. It was, therefore, the duty of the best inspired of the young artists to hide as much as possible the revolting side of the picture, and give prominence to the expression of passion and resentment in the populace; in fact, to remedy, as far as possible, the singular, bad, and bloody taste of the members of the Institute. The only one who has succeeded in making a good picture out of it is M. Lenepoen, pupil of Picot, aged 28. The tide of popular fury, overbursting its limits, is rather personified than represented by the Tribune of the people, who plunges his nails into the flesh of the fallen Emperor, and points to Rome with the other hand, looking as if he would call up to him, in his last agony, all the agonies that had been festered there by his violence and debauchery. Others of the people surround the luxuriously pale body of the Emperor, stretched on the ground, one tearing his flesh with a horrid instrument; one strangling him with his hands on his throat, and glowing over the face, thrown back and purple with constipation, thus contrasting strongly with the effeminate fairness of the torso, as do also his hands, tied tightly round by a cord: in fine, another, with a blow, into which he puts all his force, prepares to finish the revolting murder, which I would rather not have to describe to you thus. The work is executed with a passionate energy of composition, and an ability of pencil, which show an artist already advanced in his profession; the judges had the good sense to award it the first prize. The only thing remarkable about the second, was the *promise* it displayed as the first picture yet executed by a young man of nineteen, called Baudry, and a pupil of Drolling.

After the decision of the various prizes, comes the exhibition of the works, which the young artists now at Rome send yearly during the five years of their free residence there. I would pass them over with one phrase—poor and insignificant—were it not that their dry, stale character comes less from the young men themselves, than from the bad system of the Academy. The highest aim it declares itself to embrace, is a "faithful imitation of Nature"—that is, of the model. Even there, in Italy, before the *chef-d'œuvre* of so many masters, it does not seem to strike the worthy academicians that the greatness of Raffaele, of Michael Angelo, of Paul Veronese, is based, not in their faithful rendering of such and such muscles and draperies, but in the idealizing, by their genius, that individual and common Nature. The works consist of single figures, in academic nudity and natural size, of copies and compositions, which show only certain talent as workmen on the part of the students, but need not be mentioned singly. The Academy finishes its report on them by congratulating itself on the "good direction of its studies." It is well it takes the task of congratulations on itself; nobody else would be bold enough to do so.

The closing of the prize affairs consists of the annual meeting of the Academy of Fine Arts, held at the Institute for the crowning and public recognition of the laureates. What with the presence of the members of the Academy in grand embroidered dress, among whom are men possessed of more or less talent, as Auber, Spontini, Halevy, David D'Angers, Horace Vernet, Delaroche, &c.; what with the music of the young laureates, performed by the orchestra and singers of the operas; what with the crowning, in professed laurel wreaths, of the victors in the competitions; what with the presence and plaudits of a crowded

assembly—there are considerable interest and pleasure in this solemn *séance*.

One branch of Art—that connected with porcelain manufacture—has suffered a severe loss, by the death, on the 7th, of M. Brogniart, Director of Sèvres from the first years of the Consulate. He has rendered signal services to the Ceramic Arts, by devoting to their progress eminent talents and acquirements in the sciences of mineralogy, geology, botany, and the chemistry of colours. To him, also, is due the magnificent collection at Sèvres of models of potteries, of glass utensils, and enamels of all countries and periods, with specimens of all the methods of facture classed and arranged. By his numerous writings, also, especially his "Treatise of the Ceramic Arts," 1846, he has rendered great service to the branch of manufactures he so long ably and kindly directed. His highly worthy and amiable character had secured the affections and respect of a large circle of friends, among the most eminent in art, literature, and science; and his kindly and benevolent heart has left, among the workmen and artists he directed, the most treasured memories. His remains were followed to the Père Le Chaise, respectfully on foot, by David, Vernet, Dumas, Arago, and a thousand others.

In 1835, a magnificent idea was conceived by the Ministry, or by M. Ingres, then Director of the Academy at Rome—no less than to copy the whole sixty paintings, great and small, by Raffaele in the chambers and lodges of the Vatican. But its realization depended, of course, on the choice of the copyists. Two pupils of Ingres, called Balze, were chosen for the work, a small part of which was afterwards given to a few others. It remained to be seen whether the idea retained its magnificence thus realized. Within the last few days opportunity to judge has been afforded by the public exhibition at the Pantheon of the whole series; together with copies of the twelve Prophets and Sibyls of the Sixtine Chapel, by Michael Angelo. It is with regret that one finds the most lively sentiment they convey, to be one of disappointment. It is not there certainly the high character of Raffaele's works, their combined grace and energy, their *naïveté* and simple grandeur, are to be seen. The self-devotion, the abnegation of a brilliant future by an artist or artists of real worth, who should condemn themselves to the mere rendering of these works of the first of all schools, would amount to veritable greatness. But when it comes to simple *talent*, however powerful, engaging in the endeavour to reproduce *genius*, it becomes always a paltriness. The most that can be said of them, I fear, is, that they are *passable* in some parts. Yet it was a magnificent idea. Pity to write only its elegy. Why should not the British Government realize it by the aid of some of their promising young artists?

I do not think I have mentioned the purchase for the Luxembourg of some £840 worth of indifferent or tolerable pictures, chosen from the last exhibition, and sundry other places. But one which cannot be passed over is 'The Roman Orgie,' by Thomas Couture, which it is a question of buying. Various advancements and retreats, not very creditable to the Direction of Fine Arts, have given rise to numerous vague statements regarding the affair within the last few weeks; but the true history of it is this:—'The Roman Orgie' was, you know, the master-work of last exhibition; not from its immensity—though it is immense—but from the power and genius it certifies in the artist. The declaration of that power had already been made some years before by the smaller picture, 'L'Amour de l'Or'; but this great page came as its irrefragable ratification. None now dared to call it in question. It was a fact joyfully or sulkily admitted, according to dispositions. The former picture had become the property of the Government, and was sent off to decorate some provincial museum. It became a question how this one was to be disposed of. Month after month passed, and no intimation was given of an intention on the part of Government to secure it; on the contrary, M. Couture was sounded as to his acceptance of the gold medal in acknowledgment of his brilliant success—an offer he declined with becoming pride: for the reward accorded to all and sundry, it was scarcely very considerate to think of in this instance. At length an opportunity offering and pressing for disposal of the picture for 15,000 francs, and 6000 for copyright (£300), Couture was about to close the affair; but a rich

friend of his, the Count of Gonvello, here interfered, declaring that the picture must not leave the country, and that he would bid against the proposing purchasers as far as they chose to go. So they resigned their offer, and the picture became the property of the Count for the 20,000 francs proposed. In fine, at this stage, M. Cavé, the Director of Fine Arts, began to move, and sent for Couture. He proposed to him, with many regrets and excuses for its pettiness, the sum of 12,000 francs (£480). However, not as an additional payment for the picture, but as acknowledgment of the talents of the artist, he proposed to subjoin, on the occasion of its acquisition, the decoration of the Legion of Honour to the painter. The picture was to be hung five years at the Luxembourg. Couture replied that it was already sold, but to a friend who would readily renounce the sale as soon as desired by him. He consulted his friend the Count; and, in fine, accepted the conditions. Soon after the Count leaves Paris—a month or two passes away. Couture hears no more about it. Two or three days ago the Count returns. "Where is your decoration?—and the picture here yet?" he asked. "I've heard no more about it," replied the artist. Thereupon the Count goes himself to the office of Fine Arts—"You have acted altogether a most undignified part in this affair," said he, "and, now that I find you don't know how to follow up your own proposals, I retract the renunciation of my right of purchase, and let you know that now the picture is again my property." Great excuses were made of the indisposition of the Director. But the affair rests thus at present. So you see how these affairs of Art-diplomacy are arranged, when it is a question of acknowledging a talent even when indisputable, but which is not in the sterile routine of the old artists in place.

There is always a small traffic in paintings and statuary. Joffroy and Dantan senior have received each from the Civil List a commission for a group for a church. Rudde executes a statue of Marshal Lobau. The King has ordered a statue of the late Marshal Oudinot, for Versailles. Pradier adds to his works already in hand—such as the dozen caryatides for the Invalides, with a fountain, and a statue of Industry for the Exchange—still another, a Saint Louis for a provincial town. Mottez, who had lately decorated the porch of St. Germain l'Auxerrois with paintings in ancient style, more brilliant than beautiful, has just finished other frescoes in the interior of the same church; and Ingres, last but not least, has been commissioned by the Duke d'Aumale to execute cartoons for the windows of a chapel about to be erected.

O. M.

DRURY LANE THEATRE.

WITHIN a year have both of our great patent theatres undergone changes to adapt them for other purposes than the National Drama. The Lyric Muse has successively vanquished the strongholds of *Histrionic Art*, and driven it to seek worshippers in more humble temples. We boast of the advance of civilization, and our increasing refinement in manners and enjoyments, while Jullien waves the bâton of command over Swiss quadrilles—imitating thunder, rain, broken windows, and bleating cattle—on boards formerly trodden by Garrick, Siddons, Kemble, Kean, and Macready. The Theatre in Covent Garden was dedicated, in the transformation, to the highest achievements of musical science, and put forth some pretensions to the decorative beauties of Modern Art in the interior adornments. The ceiling and proscenium were worthy of the occasion, and some minor changes displayed the influence of taste. In the re-adornment of Drury Lane Theatre, larger promises were held out; and the names of some of the first scenic ornamentalists of Paris were announced in the usual preliminary paragraphs of diurnal critics.

It is a severe reflection on our nationality that the promise of any excellence in interior decoration or scenic illustration should become inviting to the public on the ground of being directed by foreign skill. In this instance it is, at least, more palatable when a foreign lessee does but indulge his own *amour propre du pays*.

In the interior of Drury Lane Theatre there have been no architectural changes. The same arrangement of the tiers of boxes is continued

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PORTRAITS OF BRITISH ARTISTS.

solely; the pit has been floored and connected with the stage for promenaders; and the usual orchestra constructed in the centre of the saloon. The improvements announced are only a new chandelier, painting the interior, and placing, in a variety of ways, gilt ornaments in relief. The general design is not indicative of education in Art: the ceiling is intended to represent an open sky, but fails in the colour, which, by the artificial light of the gas, becomes a cold, feeble, bluish grey. From the centre, as usual, the chandelier is suspended, and displays a very unsuccessful novelty of flags constructed of cut-glass drops, with the St. George's cross composed of a double row of gas jets. Six flying Cupids thoroughly gilt, instead of developing the idea of buoyancy, indicate the presence of so many masses of solid metal suspended over the heads of the audience, and are much too small for effect against the gross form of the chandelier. A trellis work, so called, is carried round a part of the ceiling, finished by a double border enclosing a spiral line, ornamented alternately with leaves and flowers. The trellis is also adapted to the whole of the fronts of the three tiers of boxes. The meshes of this work are much too large for any richness of effect; and as the ornaments suspended on it are very delicate, and cover but a small portion, the number of bare diagonal lines becomes distressing to the eye. On the upper tier the ornament is merely a ribbon suspended from bows placed at intervals; the second tier consists of garlands suspended from bows; and the third or grand tier, of garlands suspended from wreaths. Small spiral wreaths are attached to the numerous columns that support the structure of the boxes, and larger wreaths are similarly affixed to the Corinthian columns that support the proscenium. Some red draperies (called scarlet) and valances are placed to the boxes; and a strip of red, with diagonal lines in gold, is suspended from the proscenium, offering the most offensive absence of idea, and perfect littleness. The stage portion of the theatre is covered in, with alternate stripes of yellow and white calico, with a few spare narrow tinsel lines, diagonals or stars of the meanest order, utterly repellant to the principles of beauty, deficient in taste, and totally devoid of artistic knowledge. Whoever had the direction of the renovation of the interior, undertook the task without any understanding, and lavished the beautiful material he had to employ without a successful issue. The only merit due is the choice of the papier-mâché ornaments (the garlands), which are of considerable beauty, offering by their sharpness and delicacy a play of light and shade seldom obtained in wood-carvings of any extent. The bands employed for the trellis, and the light cornices that confine it to the space, have been manufactured by the novel manner of rolling out the material. We ought to add, that the whole of the papier-mâché applications were furnished by Mr. Bielefeld, of Wellington-street, Strand, in the course of five weeks, and do great credit to his important establishment.

The hall, staircases, and saloons have not been touched: they expose a dingy contrast to the white, red, yellow, and gilding of the interior. If any excuse is proffered—by the shortness of time the various parties were allowed to get the theatre ready for opening—it will not be available when the representation of operas is undertaken on the termination of the Promenade Concerts. We hope then to see some of those promised French stage scenes, of which we have so much need, to stimulate our own attempts into more laudable performances. We have declared our intention of treating the scenery of the stage upon the principles of Pictorial Art: we have since seen our efforts assisted by a clever contemporary work—"The Builder," and by the labours of the Decorative-Art Society. There is no escaping from the truth, that even these slight and random notices have created a stir, for a set scene of the interior of a noble apartment has, for the first time, been put on the respective stages of the two Italian Operas. These small beginnings are indications of an awakened spirit, and we hope cordially to congratulate the lovers of musical and dramatic performances that they are likely to have the eye as well as the ear gratified by a laudable rivalry for excellence in the sister Arts on the stage.

We shall make reference, next month, to the changes introduced into "the Lyceum" under the new management.

No. 9.—THOMAS DUNCAN, R.S.A., A.R.A.

ALL who love Art and estimate genius must lament that the subject of this notice cannot be classed among the living ornaments of the British school. His premature death in the zenith of his career deprived the Scottish Academy of one of its most gifted members.

Mr. Duncan was born on the 24th of May, 1807, at Kinclaven, in Perthshire, but was educated at Perth, whither his parents had removed shortly after his birth. He showed very early signs of the peculiar faculty which Nature had given him, by employing every leisure moment in drawing such objects as struck his fancy, especially the portraits of his young companions; and while still at school he painted the whole of the scenery for a dramatic representation of "Rob Roy," which he, in conjunction with his schoolfellows, undertook to perform in a stable loft. His parents, however, considering this use of his pencil an unprofitable waste of time, hastened to remove him, and placed him in the office of a writer, with whom he served the allotted period of his engagement. Released from the drudgery of the desk, and more than ever desirous of accomplishing his favourite object, he at length procured the consent of his father to his visiting Edinburgh, where he was placed under the able instruction of the now President of the Scottish Academy, Sir William Allan. Duncan's pre-eminent talent, fostered and directed by such a master, speedily developed itself; he made rapid progress, and soon outstripped all his competitors in that most difficult department—the drawing of the human figure. The first picture which brought the artist into general notice was his 'Milkmaid'; and shortly after he exhibited his 'Old Mortality' and 'The Bra' Wooer.' The correct drawing, fine feeling, and masterly execution of these early works gave indubitable proof of the future excellence of the artist, and his progress from this time was one of uninterrupted improvement—so much so as to cause him to be appointed, at an unusually early age, to one of the professorships at the Edinburgh Academy—that of colour, and subsequently to the chair of "Drawing" in the same school: he was likewise enrolled among the members of that body.

Having attained so much celebrity in his native country, Mr. Duncan naturally became desirous of submitting his compositions to the somewhat more fastidious scrutiny of the English connoisseur. He accordingly sent, in the year 1840, to the Royal Academy, his fine work, 'Prince Charles Edward and the Highlanders entering Edinburgh after the Battle of Preston Pans'—a production which those who may not have seen the original, must know from Mr. Bacon's admirable engraving, now so widely circulated. This picture brought the painter at once into most favourable notice: it afforded abundant evidence of a very high order of merit—more than sufficient to counterbalance some defects in appropriateness of costume and in anomalous accessories; and undoubtedly paved the way to his election in 1843 as an Associate of the Academy. In 1841 Mr. Duncan exhibited a most touching picture from the ballad of "Auld Robin Gray," termed 'The Waifu's Heart'; in the following year, 'Deer-stalking'; and in 1843, 'Charles Edward asleep after the Battle of Culloden, protected by Flora MacDonald'—a picture combining, in the highest degree, the great characteristics of excellence, composition, and *chiaroscuro*. Mr. Ryall's recently-published engraving from it is well known. In 1844 Mr. Duncan's contributions to the exhibition were 'Cupid,' and 'The Martyrdom of John Brown, of Priesthill, in 1685.' This was the last picture by the artist exhibited in London, if we except a portrait of himself, which, to the honour of his Scottish professional brethren, was purchased by subscription, and presented by them to the Scottish Academy.

Mr. Duncan died on the 25th of May, 1846, at the age of thirty-eight. Had his life been prolonged, there is no question he would have achieved a lofty position in historical painting; nor must we omit to mention his portraits, which were faithfully and skilfully rendered. As a colourist, indeed, he had few superiors. As an instructor of his art, he was kind, conciliatory, and anxious for the improvement of his pupils; and in every relation of domestic life he contrived to secure the esteem and affection of all around him.

No. 10.—HORATIO M'CULLOCH, R.S.A.

THIS artist is another example, though in a different style from the subject of the preceding notice, of the talent to be found in our northern schools of Art. It is an often-expressed opinion among the nations of more southern countries than our own—the abodes, *par excellence*, of the Muses and their attributes—that nowhere but in their sunny climates, and beneath blue skies and genial temperature, can Art be successfully cultivated; that the clouds and dulness of English atmosphere are as totally unfitted to the free and entire growth of artistic talent, as they are to the outpourings of genuine poetry, or the soft melodies of passionate song. Thus Rizzio is supposed to have sung to Mary of Scotland:—

"The mountains of thy native shore
Are cold, and dim, and grey;
Oh linger mid their clouds no more,
Thy home is far away
Where Italy's blue waters roll," &c. &c.

Never was there a more fallacious doctrine than this, as is sufficiently proved by the writings of our poets, the exquisite harmonies of our native musical composers, and more especially by the truthfulness and beauty exhibited in the productions of our landscape-painters.

Among these we must place high Mr. M'Culloch, who is a native of Glasgow, where he received the rudiments of his professional education in the atelier of a Mr. Knox, an artist of considerable reputation as a landscape-painter in that city; but it was principally by a diligent and unwearied study of the beauties of Nature, as depicted in the exquisite scenery on the banks of the Clyde, the Kelvin, and the Cart, and in the romantic views abounding in the Western Highlands, that the painter's pencil found its richest treasures, and turned them to a profitable account; not so much as regarded the emolument he derived at that time from his productions, as for the exhibition of his talent, and the wide field then spread out before him for his free exercise. Though Mr. M'Culloch practised his profession for some years in Glasgow, he experienced the truth of the observation—"No prophet is accepted in his own country;" he, therefore, removed to Edinburgh, in which city his works soon brought him fame and profitable remuneration. In 1834, having exhibited several pictures in the Royal Scottish Academy, they attracted the marked notice of the public, and of his professional brethren, by whom he was soon elected an Associate, and on the first vacancy, in 1838, an Academician.

The subjects of his pencil are purely national; though in his choice he appears to hesitate between the woodlands and glens of the Lowlands, and the Highland lochs and mountains; but the bias of his mind seems now to incline rather to the latter, where for some years past he usually spent several months during the sketching season, and from the *lassies* of which he has recently selected a wife. In Edinburgh, his stated place of residence, his pictures are much sought after, and he is consequently kept in full employment. His works are scarcely known among us in the south, for we believe he has exhibited but once in London, and that was in the year 1843, when he sent two pictures to the Royal Academy—"The Old Bridge over the Avon, near Hamilton," and 'A Scene in Cadrew Forest, Hamilton.' Such being the case, our notice of his productions must necessarily be scanty—a circumstance we much deplore, inasmuch as we know that, by very many able judges in Scotland, Mr. M'Culloch's pictures are looked upon as possessing great merit, and we, therefore, feel desirous of becoming better acquainted with them.

The portrait from which the accompanying engraving is taken is from the pencil of Mr. M'Culloch's intimate friend, Mr. D. Macnee, who holds a distinguished rank in the Scottish metropolis as a painter of portraits and *genre* subjects. The countenance of the artist is full of intelligence, and expressive of enthusiasm and perseverance in pursuit of the art, which, for *itself* alone, the artist deeply and truly loves. This is the true spirit of Art, without which a man can never attain to real greatness, but must be content to remain a sorry trader in his profession, who appreciates his own productions for just so much as they may fetch in the market: skilful he may be in the exercise of his vocation, but ignorant he certainly is of the pleasures its practice should afford him.



Thomas Duncan

ENGRAVED BY J. SMYTH FROM A CALOTYPE, FROM A PAINTING BY THE ARTIST.

Designed by R. H. Smith



Horatio Wells

ENGRAVED BY J. SMYTH FROM A PAINTING BY DANIEL MACNEE, A.S.A.

*Proofs on India Paper of
and Portrait separately 2/*

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THE EXPOSITION OF INDUSTRIAL ART AT BRUSSELS, 1847.

SECOND NOTICE.

THE assembling in a public exhibition a complete series of the productions of science, art, or handicraft, throughout an entire Kingdom, elicits for itself the ultimate utility of the undertaking. There can be no misunderstanding that the main intention is, by the development of the national industrial skill, to augment its resources of employment for the working classes. Such an exhibition has higher and more philanthropic motives than public amusement, or the tempting of curious strangers to travel thither for its inspection; it is founded on those recognised principles of commerce which, in their origin, led to the congregating of a population in local markets, and to the establishment of occasional fairs. The sale and interchange of commodities or manufactures are the ever recurring results of these lesser assemblages; the Exposition at Brussels was doubtless a mercantile or commercial fair on a great scale, established for similar advantages to the community at large.

These prospective advantages appear in some degree to have been neutralised by the almost total absence of prices affixed to the numerous objects of manufacture which are adapted for extended use, either for home consumption, or to tempt the notice of foreign traders. It seems to have altogether escaped the consideration of the managers of the Exhibition, that the extension of purchases, and consequently the fabrication of articles, are totally dependent on the prices at which they can be offered. A heavy responsibility thus devolved on all the persons of rank or condition to whom the royal decree delegated the functions of uniting, in one vast repository, the best productions of every department of manufacture in the kingdom. Although this decree went merely to establish and give form to the undertaking, still it was an implied and well-understood fact, that the great end was to promote the welfare of the people by the encouragement of their labours.

A few exceptions, in regard to the deficiency we have referred to, there certainly were; but in these cases, prices were invariably affixed to single articles of luxury, while all the simple productions, either of the first preparation of the raw material, or of manufactures of general utility and service, were wholly unpriced. This seems to have been foreseen by the Minister of the Interior, in his promulgation of the regulations to be observed, issued on March 19, in furtherance of the royal decree of January 4, which originated the Exposition. Among these regulations, it is ordered that prices current may be addressed to the governor of the province and also to the jury.

The term 'jury' is here used to imply a number of scientific persons, deputed by the Government to examine every article in the Exhibition, and upon their judgment the Government would award prizes to those exhibitors who contributed manufactures of any description, which displayed an advance in excellence upon previous labours, or were distinguished for their recent establishment and manufacture in the country. A report of these prizes was ordered by authority to be presented to the minister and consuls of every foreign power.

The tenth article further declared, that in those instances where the exhibitors wished the prices to be concealed from the public, they might be enclosed in sealed envelopes; then, by the intervention of the local authorities, addressed to the governor of the province, who would forward them to the Home Department (Departement de l'Interior). Any course more tortuous or injurious to the interests and extension of commerce could scarcely have been devised; but as a set off to what, even to the authorities, appeared a palpable absurdity, notices were allowed to be attached to the several articles contributed, relative to their technicalities, application, obstacles surmounted, or results obtained. Not a thought, however, regarding the prices appears to have entered the minds of the functionaries to whom the arrangement was wholly confided; although among the regulations which designated the productions to be admitted the local commissions were enjoined to select those articles which, from their price as well as their quality, would tempt the manufacturer to supply for general consumption.

The only reason that could be assigned for the omission (and the opinion was very general) is, that the manufacturers thought it prudent to conceal the cost of their goods, lest the shopkeepers and small retailers should have the scale of their profits publicly made known. Another singular oversight appears to have been the omission of the addresses of the Exhibitors in the catalogue published by authority. A manufacturer's name was merely given, with the simple address of the city or locality, as Brussels, Antwerp, &c. In Brussels, for example, there is no Directory containing the addresses of the trading inhabitants, as in London or Paris; no one could imagine the difficulty and waste time it required to discover the *locale* of many manufacturers known only by name, in the catalogue, as resident in a city. Any inquiry made of a retail tradesman was met by a suspicious shrug, sufficiently indicative of the actuating motive. However, to obviate this apparent want of publicity, some few placed their cards of address in the saloons; it would appear the legislation of the country was bent upon obstructing the full development of trading pursuits, as every business card of address is treated as an advertisement, and requires a stamp on it, under a penalty. The stamp is circular, enclosing the Belgian Lion, with a significant *L. C.* (one centime), and the words "Timbre d'avis Brabant."

In these days of the advocacy of free trade principles, some of the other impediments to the extension of commerce in Belgium may be adverted to with advantage. By the law of 'Patentes,' or permissions to carry on any industrious pursuit, the party is bound to make a declaration in advance, of the amount of business and number of workmen he proposes to employ in the current year. He is taxed accordingly; should an occasion arise from a sudden or temporary increase of demand, and he be tempted to seek the assistance or give employment to a single workman more than the number he is taxed for, he is liable to a penalty of 800 francs, for the contravention of his 'Patente.'

In our preceding number we alluded to the scantiness of employment for a large portion of able and willing hands in Belgium, and the hopes excited by the national display of its industrial resources. The Government has called forth the Exhibition by its act, and having tested the capability of the nation, it will require the utmost wisdom to be employed in giving effect to the furtherance of the important object. England has taken the lead of the world in the new doctrine of emancipation of commerce, and sooner or later all the nations of the earth will follow in carrying it out. Like the invention of printing, or the appliance of steam, it will become universal and irresistible. Those nations will profit the most and become the most prosperous which are earliest in its adoption; and in an equal ratio will the others descend into the miseries attendant upon a superabundant unemployed population. France in the south, with her prohibitions of all manufactures whatever, in metal, glass, or leather, and nearly so in all textile stuffs, is to Belgium a useless and defiant neighbour. Holland on the northern side, never relaxing the stringent notions of her Indian policy, and fresh with recollections of her severance from Belgium, stands aloof with restrictions; while Germany on the east, enforces the Zollverein. England, therefore, with the unfurled flag of free trade, is the only foreign resource for Belgian industry. The home consumption of Belgian products can only be fully effective by the more extensive employment of the people; but their own resources for this purpose appear to be fearfully scant.

If we were disposed to analyse the political economy of States, we should be of opinion that the first movement ought to be to render international communication as ready and as cheap as possible. At the present time it costs double the amount to reach Belgium by Ostend, than France by Calais, although the distance is but a few miles greater, and one can reach Rotterdam for a third less than the voyage to Antwerp, notwithstanding the greater distance. The direct communication between Belgium and England is, speaking roundly, 60 per cent. more for an equal

* It is curious to know that only two occupations are exempted from the necessity of being patented, or permitted; and that these two are the makers of matches (*meches*), and artists!

distance than with the adjacent countries of France and Holland. This is a question for the Belgian Government, in its movement forward, to explore. But the heavy postage is the most fatal interdiction to free communication in commerce. An American writer has strenuously urged the adoption of an ocean penny postage, as the greatest possible gift to the foreign trade of the United States, independently of the blessings to be derived from the social communications of kindred and friends. The advantages it would confer on Belgium, by taking the initiative in the matter, can hardly be estimated. At present, the payment of one shilling for a letter, much increased if it happens to weigh a few grains more, by containing slight samples or commercial documents, such as manufacturers' books of patterns, is at the present time an intolerable restriction upon communication, and is evidently evaded as much as possible, by the public sale of our postage stamps in the stationers' shops in Brussels, for the avowed purpose of being affixed to letters privately conveyed by travellers, and posted by them in the receiving boxes on their arrival in England.

The influence of such a tax is strongly apparent in our public journals, which rarely convey any news direct from that country; a few extracts from the abridged paragraphs that appear in the Parisian newspapers, are nearly all we receive from Belgium. Another proof is, that we never hear in England of any of the literary productions of the active press of Brussels, although it teems with original works; nor do engravings or lithographic productions ever appear in our printseller's shops. Thus Belgium, although plentifully traversed by pleasure-seeking parties, is yet almost isolated from foreign commercial relations. The only two ports it possesses are deficient in enterprise or transit, notwithstanding their connection with the whole of central Europe by a perfect plan of railway communication.

We have diverged more than usual in our article on the Exposition of Brussels into matters that scarcely appertain to our course; but we confess our attachment to a country still rich with the treasures of painting and architecture, and where decorative art has spread its appliances with a lavish hand in the gorgeous cathedrals and churches dedicated to Christian worship. Besides our sympathy with a frugal and industrious people, possessing habits assimilating more to those of our own country than any others of the great continental families, begets a kindred feeling like unto brotherhood, and we wish in conjunction with their admirable School of Modern Art, to say:—

"Ours are the plans of peace,
To live conjunctive, and like brothers, all
Embellish life—"

We now proceed to notice the contributions of other exhibitors to the Exposition at Brussels.

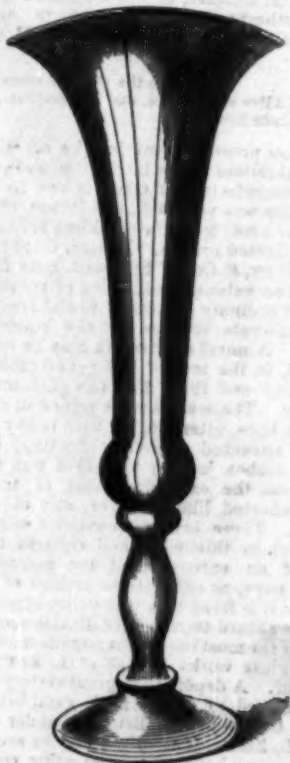
The manufacture of Glass is one in which the Exhibition was very rich, and it was of the most attractive kind, from the sparkling brilliancy of the many collected groups. Messrs. CAPPELLEMAN, AINE, DEBY, & Co., of St. Vaast, near Mons, contributed an extensive collection of specimens from the most ordinary objects of useful service, to the more elaborate articles for the boudoir or the toilette. A novel application may be cited of this material, in the tops of two round tables, each of about four and three feet (English measure) in diameter. These slabs were veined in a variety of greenish tints, intermingled with tawny hues; the colours appeared gracefully floating, something like the ribbon jasper: the effect was very beautiful, from the exquisite polish of the surface, which reflected, like a mirror, any object placed thereon. These brilliant novelties were upwards of an inch in thickness, and suggest the probability of an extension of the manufacture in various ways, as adjuncts to articles of furniture, now that it is freed by a wise policy of government, from the absurd trammels of Excise regulations.

One of the most important manufactures of ornamental glass works is that of L. ZOUDE & Co., at Namur. A depot of the great variety of articles manufactured by this firm, is established in the Rue St. Christophe, at Brussels, under the direction of L. Zoude, jun. Here may be seen, in their extensive warehouses, an interesting collection of their numerous productions. These comprise all the kinds of coloured glass we are acquainted with, under the general term of Bohemian, although it

is evident that the manufacture of ornamental glass ware is more expanded than the name implies: we supply some examples, although none of them possess much merit.



The glass we have here figured is not remarkable for form, but for a singular achievement of fabrication. Among the imitations of the ancient glass ware of Venice many specimens are met with, being worked into a variety of slender glass filaments, in devices of running lines variously intertwined. This glass, which stands about a foot in height, was composed in the cup with thirty different patterns, or 'dentelles,' as the manufacturer termed them, and we were assured that the difficulty of perfecting this unique example could scarcely be understood. Our cut



can merely portray the form, and its divisions into the thirty spaces, to contain so many varying combinations.

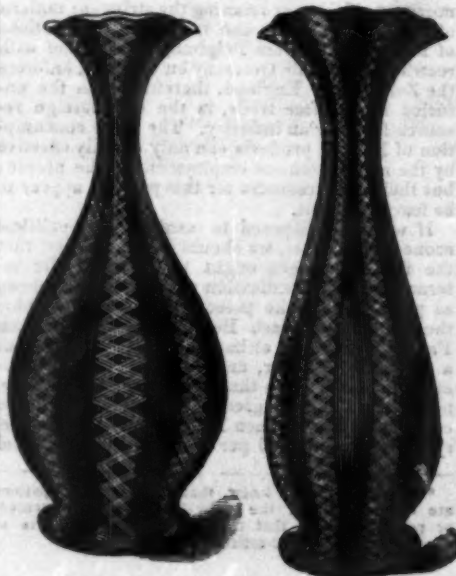
A variety of flower-vases, as seen by the prints, were alternately striped with vivid colours, and



transparent 'dentelles.' For lustre of material and brilliancy of hue, they could not be exceeded;



and the great number of articles executed in this arrangement was very striking.



In another material, called *cristal jaspé*, there were a number of flower-vases, flacons, and glasses, similar to those we use for the champagne wines. They are semi-opaque, and the colours are run in wavy irregular lines: the effect is but tolerably good, when worked in larger vases, of which there were four specimens.



We are not disposed to say much in favour of the forms, excepting that they are undoubtedly typical of Flemish art. In every article not imitative of any recognised style, the redundancy of form and fulness of outline prevail. The pilgrim's gourd has furnished the leading idea of a vast variety of fictile ware in the northern countries of Europe. The following are varieties of the same class; the ornaments are sufficiently expressive of their destination to contain bouquets; in execution and colour they are fully equal to any fancy work in glass hitherto produced. The forms, as we have observed, are of a poor order, and we insert them merely as examples of what the Exhibition contained—leaving our readers to estimate them.



A pair of vases of the antique amphora form, in the substance, or glass composition, called 'hyalite,'

were remarkably graceful in design, but being destitute of ornament, were noticeable only for



that and the unusual height, being at least two English feet. Indeed there were specimens exhibited by Messrs. ZOUBE of every description of glass, from lamp-glasses, and others, to the most *recherché* ornamental objects. It is in the fillagree, or *cristal filigrané*, that the most enticing specimens were displayed. We have been promised by the manufacturer the details of the process of fabrication, for insertion in our Journal.

The other varieties of manufacture consisted of ribboned glass, and others of colours, engraved in figures, to show the transparent base:



Brodier Christaens of Brussels displayed a service of cut glass for dessert of unusual beauty. It consisted of a grand centre-piece, called a pyramid, of three stages, surrounded by a crown; the whole upwards of three feet in height, and of proportionate solidity, two lesser ones of similar design, besides four large vases for fruit, four large compotiers, four smaller compotiers, six decanters for water, and six decanters for wine, all *en suite*. The massiveness of the material, and the deep cuttings, produced a corresponding play of the prismatic colours. The glass was of the most beautiful quality and colour, and was in the plain state furnished to M. Christaens by Zoude and Co. of Namur.

The following is engraved from this centre-piece: it gives the form merely, and that is not without

merit; but its principal claims to notice arise from the brilliancy of the crystal and the sharpness of the cutting.



The articles in the Exposition which most completely developed the union of the decorative arts with manufactures, were furniture, chimney-pieces, and fire-grates (*Poêles*). Of the chimney-pieces we spoke at some length in the last number of our Journal, and we also gave some examples of furniture. This class of articles we have alluded to—as receiving the most beautiful combination of forms and elegance of design; they were rather numerous. Among the cabinets in rose-wood, or oak, were admirable specimens of art; and it is not at all too much to say that such meritorious works have rarely been executed in England. A beginning has certainly been made, and what is more, encouragement exists, by the readiness on the part of the wealthy to acquire such works; but hitherto little has been done, except in purchasing the elaborately carved cabinets and tables which were the productions of the carvers' skill in Hol-

land and Germany two centuries ago. The style called *Renaissance* in France and Belgium, is scarcely developed by a good work in England; yet some examples of the Gothic in furniture are occasionally produced.*

In the introductory remarks with which we commenced, in this number, our second notice of the Exposition in Brussels, we adverted to some of the impediments to the free course of commerce now existing and enforced by the laws of Belgium. The fabrication of furniture is one of the handicrafts most skilfully executed by the joint labours of the carver and the cabinet-maker. The principal cost of manufacturing the most finished and ornamented articles is the price of the workmanship; yet, as if to repress the adornment of abodes with objects so advantageous to the working community, a tax is levied of a per centage on the valuation of the whole furnishing contents of every house, payable annually. Therefore, we see in the apartments of the wealthy throughout the country a bareness of household necessities, a kind of mock gentility, composed of stained wood, lacquered brass, calico window curtains, and a variety of simulations, chosen universally to reduce the valuation by the official valuer, and consequently the tax payable thereon. In the mansion, or rather palace it may be termed, of one of the most illustrious subjects of the kingdom of Belgium, a duke of the highest rank and of ancient title, it may be safely averred that the whole contents of his palatial abode in furniture and household appurtenances would not sell for a thousand pounds, although the walls of his picture gallery are adorned with many *chefs-d'œuvre* of painting, some of which are singly worth this amount, besides the treasures of sculpture, and an inestimable library, all which articles are not subjected to the impositions levied on chairs and tables. We found,

on conversation with several manufacturers, that the only hope of sale they had for the beautiful and expensive productions which did so much credit to the National Exhibition, was, as they expressed it, that they could attract the notice of, and be purchased by, foreign princes and English milords.

* At a meeting of the "Freemasons of the Church," some three or four months ago, Mr. H. G. Rogers, the distinguished carver of Carlisle-street, Soho, placed before the company a table carved in oak, in the Gothic style, executed with a detailed elaboration of ornament beyond anything hitherto done in England, but doubtless stimulated by honourable motives to be worthy of the distinguished patronage which called for the production of a superior effort of the mind and hand. The table exhibited was one of four, intended to be executed for a noble earl. They were all to be gilt, and enamelled with colours, introducing ornaments and heraldic devices. The price engaged to be paid for the four tables was 1,000 guineas.



Among the manufacturers of furniture whose works in the Exhibition were highly honourable for skill of execution and pure artistic design, we gladly name M. A. WALLAERT, of No. 7, Rue d'Arenberg, in Brussels. The first and most important of his contributions is an 'Armoire à Armes.'

As its name implies, it is a closet or cabinet of noble proportions, destined to contain the fowling-pieces, fire arms, or other implements of the chase and war, befitting a sportsman or officer of high rank. The idea of thus appropriating a magnificent piece of furniture is a novelty; the effect would be admirable if placed in the hall of some country mansion, where the owner was a lover of the dog and gun, as it would admit by the plate-glass windows, a view of the double-barreled 'Joe Mantons,' fishing implements, powder-horns, and other paraphernalia of sport; constituting quite a new feature of adornment by creating a hunting or sporting armoury in our rural palaces. The 'Armoire' is appropriately decorated, at the pediment, by a group of dogs and a stag; genii with hunting horns are the ornaments of the angles. It is formed entirely of oak, unstained, typical of the healthy, robust, and manly pursuits to which the contents are devoted. The style of the design is that of the Renaissance, highly studied in the minutest details; by the form adopted, the arms admit of being excellently seen; when so filled, it could not fail of being admired for the novelty of so appropriate an article of furniture; it may lead to the adoption of a new luxury and display of cultivated taste by a class possessing ample means, but usually supposed to be indifferent to the refinements of art.

Another magnificent double cabinet by the same maker, imitative of the ancient *Boule* cabinets, merited notice: the inlaid ornaments and the bronze mountings in *or mouls*, were carefully studied and adapted to the grand dimensions of the article.

The chair here represented is made of ebony, and is a drawing-room chair, in the style called *Louis Quatorze*. It is carved with the most minute precision, and the style of ornament is scrupulously adhered to, as it exists in the most accredited remains we now possess; they are highly polished throughout, having the leading details borne out by 'mat' gilding. The damask seat and back are not less appropriate in design to the elegant frame-work they fill up. Another beautiful easy chair came from the same factory; it is called a 'Comfortable'; the outline was flowing and graceful.

The task is always pleasing when we can bear personal testimony to the artistic acquirements of an extensive manufacturer, and one who is thoroughly imbued with true feeling for decorative art. We had the satisfaction of examining the working drawings, and of remarking upon the careful study with which every detail had been perfected for the articles in the Exhibition. It was not only in these examples, but in every other object of decorative furniture made in these work-shops that the same care and ability are employed; and we were permitted to look over hundreds of drawings made to scale, for carvers, or ornamentists, and to view the workmen in the various ateliers of the establishment occupied in the several processes requisite to complete the several works. The ware-rooms were amply stored with rich specimens, and well repay a lengthened visit. The establishment of M. Wallaert is conducted upon principles so artistic, that we may at a future time devote an article in our Journal entirely to a lengthened description of it, accompanied by numerous illustrations of its variety of ornamental furniture, so eminently adapted for the boudoir or the drawing-room.

Another cabinet came from the factory of LOUIS HOOGSTOEL, Rue Haute Porte, in Ghent. The material of which it is made is



entirely of rose-wood, brilliantly polished; the *Renaissance* has exercised its influence on the design, which is treated with great massiveness of parts, while the elaboration of detail is not forgotten. We spoke of it in our former number, and had full permission of the proprietor to make a drawing for illustration when we visited his establishment at Ghent; but difficulties arose with the subordinates at the Exposition, and it was not until one of the highest functionaries in Belgium interfered in our behalf in the most liberal and handsome manner, and gave express commands to the little officials, that our word should be taken, and they should cease to exact in every case the written permission of the proprietors, that we were enabled to make drawings for illustration. Our illustrations would have been more profuse, but for these difficulties arising during a sojourn necessarily limited, and the inconvenience sustained by our artists in making their sketches in a crowded assemblage. The consequent delay has retarded our giving the cut of his Cabinet, and several others, which came too late for engraving.

The Exhibition, notwithstanding the ill-placed and distant locality chosen, was always much crowded, and on the days of gratuitous admission, filled to repletion; the inconvenient space left for visitors being very contracted passages. Once entered, the spectator was compelled to follow the course of the stream, and sometimes reminded, if disposed to loiter in his investigations, to move on, but always with great civility. To turn back to view any article was impossible, and we frequently had to pursue the entire course of the perambulation to the door of departure, and re-enter the Exhibition, if we wished to refer to any thing we had passed.

Among the varieties that deserve to be noticed, are a tabernacle and work-table, rich in ornament and entirely gilt, by L. JOURDAIN, of Ghent.

A prie-dieu, by N. DECHARNEUX, of Liege, carved in oak, with minute details of great precision and sharpness, the design was well expressed, without being overloaded.

A funeral monument, intended to be erected in the Cemetery of Ghlin to the memory of General de Rigny, sculptured in stone from the quarries of Kombaix, would put to shame, for its simple and severe grace of form, the contents of all the stone-mason's yards in the New Road, where we meet but one hackneyed idea of the sarcophagus, surmounted by a cup and cover, with a towel placed over it. A collection of the New Road funeral vases would show the utter debasement of art, if placed in juxtaposition with those bequeathed to us by the ancients.

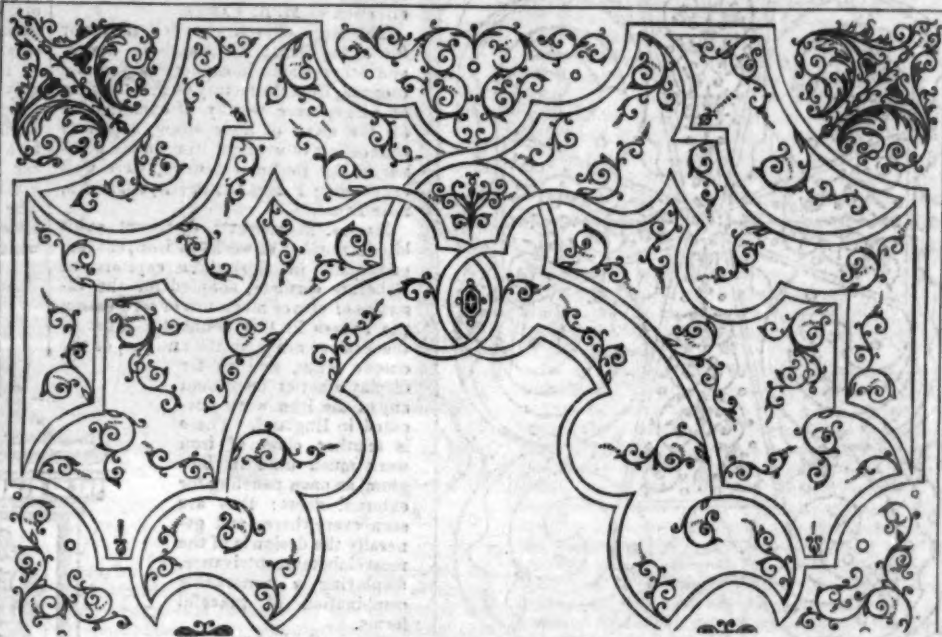
JOSEPH LORET, of Lacken, has constructed an instrument which may be placed on any piano-forte, and by means of a lever the mechanism acts on the keys, and performs any air or quadrille that may be pricked on a small plane placed in it. The size is not more than sixteen inches long, and four or five inches wide and deep.

The SAX HORNS of Messrs. DISTIN have been a source of enjoyment to the musical world, for some time, in all our London concerts, and everywhere elicited a justly merited applause, both for the talent displayed in the performance by the father, with his four sons, and the sweetness of tone and capability of execution which belong to the instruments. Although there are many who know why the horns were called Sax horns, yet a greater number have, without inquiry, imagined it was an abbreviation of Saxon which was attached to the instrument. This was the more easily accepted as the accomplished artists who have made them so popular, are a family of Germans. But the honour of the improvement, or invention, is merited by a manufacturer of military musical instruments, named Sax, in Brussels, where he keeps a shop. The invention has gained the approbation of the authorities of the War Department in France, and Mons. Sax has received commands from the French Government to supply every regiment in the service with a set of his admirable instruments. Probably the same course will be gradually adopted in our military bands, as we are not much of a musical people, in comparison with our neighbours; excepting in paying them nobly for amusing us during their migrations.

Printing gives an extensive employment to the working class in Brussels, and is, in fact, one of the staple occupations extensively carried on in Belgium. Not that the literature of the country itself, is any fruitful source, excepting for religious books and newspapers. We have before alluded to the reprinting of French copyright works on cheap paper and smaller form. Some few English works are also included, but these are mostly issued from the presses of Paris, or from those of Leipsic. The principal establishments where this *contrefaçon* is conducted on a grand scale, are the "Société Typographique Belge," conducted by Adolphe Wahlen and Co., and Messrs. Meline, Cans, and Co. Hundreds of thousands of volumes are produced by these houses, and circulated throughout Europe, each having a branch esta-

blishment at Leghorn, for the supply of Italy, and another at Leipsic, to inundate the whole of Germany. Nor are we without a stream of this falsified impure current of the De Kocks, Souliés, and others, which may be found in some shop-windows of the Burlington-arcade and Regent-street.

It may readily be foreseen that where such an abundance of books is created, there will be equally a flourishing branch of trade co-existent to bind them. The Exhibition did not lack ample contributions from numerous persons in the various branches of book-binding. Many of these had no further interest than the solidity requisite for the counting-house; but in the ornamental branches they were of the highest beauty. We engrave the outlines of three specimens contributed by P. C. SCHAVEYE, of Brussels. We can only



give the outlines in our representations although they may convey a general idea of the style of ornament; but the exquisite finish, and the effect

of the gilding and colours, can only be appreciated by an inspection.

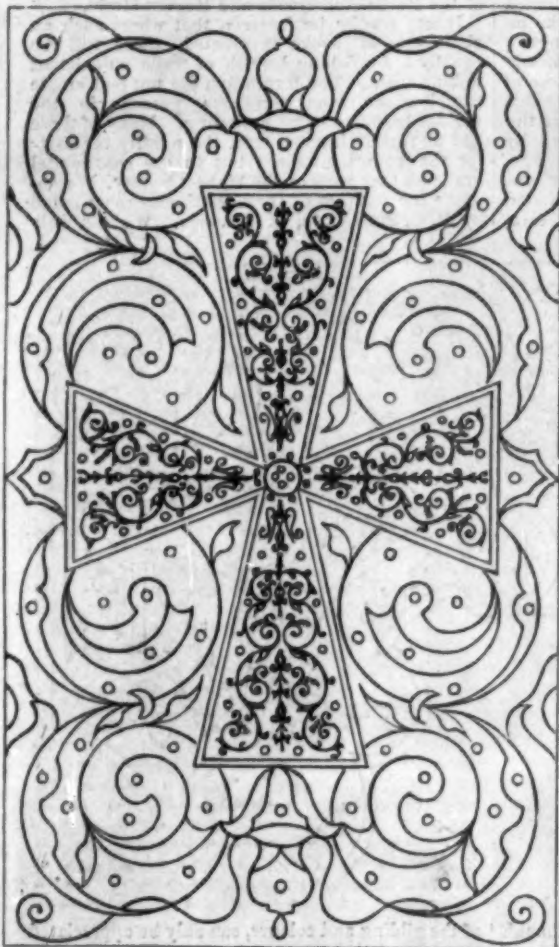
Of these two specimens we have only given one



half of the pattern, they are engraved in a reduced size, and are from the original designs made by Mr. Schaveye, kindly given to us — a favour we are the more pleased to acknowledge, as he is one of the few who volunteered to assist us in the report we have drawn up.

The succeeding design, it will be seen, is conceived for the small religious books of Catholic worship; these are frequently bound with the most extravagant luxury of clasps and material: the bookbinder's art is often severely taxed to add ornament to the missals, or *horas*

d'heures. Mr. Schavaye also exhibited imitations of the early bindings of the fifteenth and sixteenth centuries, many of which he has skillfully executed for the precious books in the library of the Duke



d'Arenberg, at Brussels, being perfect fac-similes of the originals, which had become worn or decayed, either by the scholar's thumb, or the devouring progress of time. C. ONDEREET, of Ghent, also deserves to be named for a superb binding in morocco; and F. DEMHAEKER, of Brussels, for a small book with a beautifully chased clasp, formed of gold and silver intermixed, and set with brilliants.

In wood-carving, S. VANHOYE, of St. Pierre, Capelle, exhibited a statue representing our Saviour standing, very artistically treated.

It is in objects for religious uses that the luxury of carving and gilding is employed to the fullest extent; doubtless, the pains bestowed on them obtain the encouragement of purchasers among the devout, who are plentiful in most Catholic countries. A gothic *Reliquaire*, by WALTERS-SCHILDERS, has attractions for the pious and the wealthy.

Joze Michiels, of Antwerp, contributed a large collection of statuettes and busts, silvered and gilt by the galvano-plastic process. A very beautiful statuette of the Virgin had the two precious metals intermixed by the same process on the single piece. Some other articles, formed of glass and porcelain, were gilt by the same galvanic method, and the operation appeared to have been very successfully conducted.

Jules Geruzet exhibited several articles in plaster, some of them bronzed; some imitations of old wood carvings in this material were sufficiently deceptive in texture; and here S. JEGER, jun., of Namur, also exhibited a collection of plaster casts, and terracotta figures, bronzed by the galvanic process, and an elaborately chased medallion in iron, made in 1617, bronzed by the same means.

Messrs. HIVER and MIGNOT are manufacturers in the useful substance of Papier Maché, and exhibited a table of very clever design, entirely

executed with it, and a group of figures representing the 'Descent from the Cross.' At their factory several specimens may be seen of religious figures, saints, &c., and bas-reliefs, adapted for panels over doors, or fire-places; in fact a rather successful application of the designs of fine art in the novel material. Messrs. HIVER and MIGNOT decorated the interior of the Theatre at Ghent, in 1839, when papier maché was made use of for the first time in Belgium.

A great number of iron castings, of parts applicable to the ornamenting of various objects, and of small statuettes, very excellently executed, came from the great foundry of Marche-les-Dames, near Namur, belonging to H. S. H., the DUKE D'ARENBERG, under the direction of M. A. FABRE.

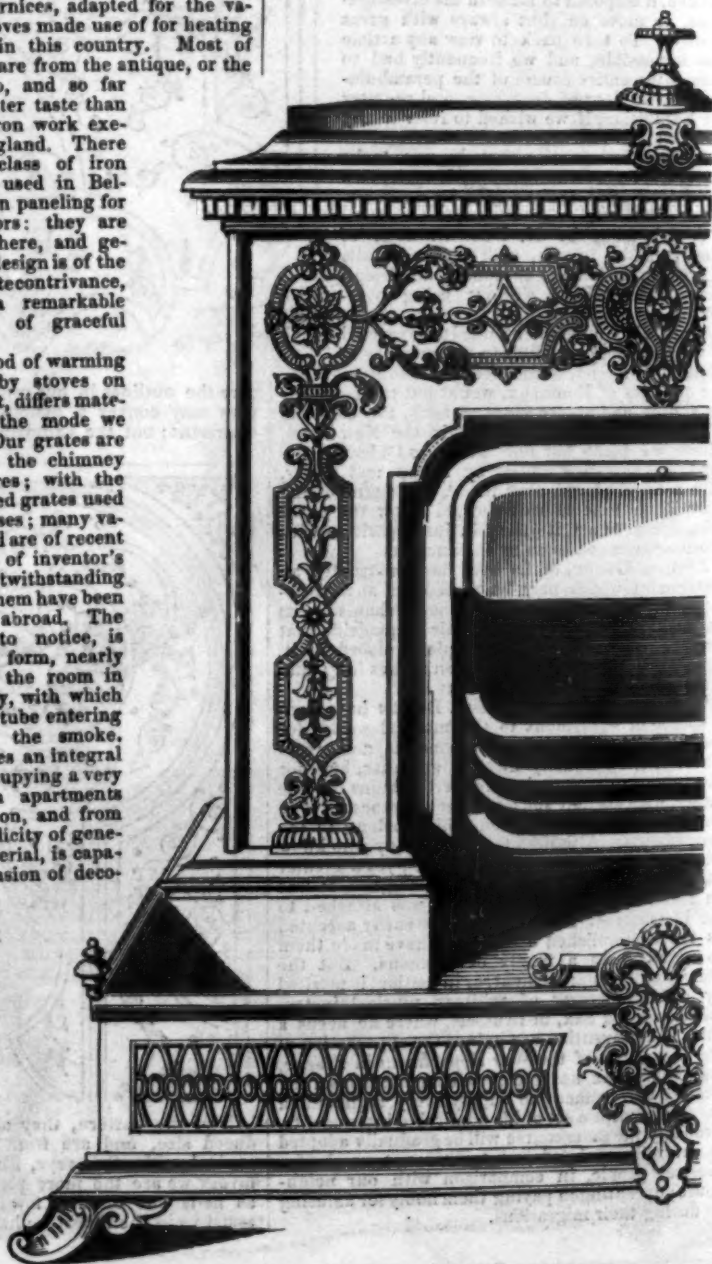
The large church chandeliers, cover for a baptismal font, antique lamps, and other works in copper, chased and bronzed, from the factory of F. BLAVIER, of Liege, were worthy of examination for the merit of their forms, a pair of chandeliers of wrought iron, in the manner of the Berlin iron-work, were well executed by F. HELDENSTEIN, of Ixelles, near Brussels.

Messrs. MAENHOUT, of Ghent, exhibited a number of works in iron, chased, principally in Corinthian capitals, or elaborate cornices, adapted for the varieties of stoves made use of for heating the houses in this country. Most of the designs are from the antique, or the cinque cento, and so far display a better taste than any of the iron work executed in England. There is another class of iron work much used in Belgium, as open paneling for external doors: they are seen everywhere, and generally the design is of the most elaborate contrivance, displaying a remarkable combination of graceful forms.

The method of warming apartments by stoves on the continent, differs materially from the mode we employ in England. Our grates are universally fixed into the chimney opening, with open fires; with the exception of some closed grates used in halls, or on staircases; many varieties of the latter kind are of recent introduction, boasting of inventor's names, and patented, notwithstanding the greater number of them have been always in constant use abroad. The class we are about to notice, is generally of a cubical form, nearly square, and placed in the room in advance of the chimney, with which it communicates by a tube entering therein to carry off the smoke. Thus the stove becomes an integral article of furniture, occupying a very important position in apartments during the winter season, and from the regularity and simplicity of general form and cheap material, is capable of receiving a profusion of decoration at a small expense. A slab of one of the richly veined marbles with which the quarries of Belgium abound, and highly polished, is usually employed for the top; the frame-work of the front is of sheet iron, upon which the ornamental castings are riveted, resembling in process picture frames with us, by combining and attaching the composition ornaments on a flat surface or a moulding.

The following are sufficient to give a general idea of the decorative qualities introduced in this appendage of winter comfort. The examples by various manufacturers were very numerous, and contributed a very showy part of the whole Exhibition, from the profusion of gilding on the polished dark ground of the iron foundation. Among others whose 'Poëles' were distinguished for artistic excellence, J. MATHYS, A. SAMEN, and MATHYS DE CLERCQ, merit notice. Other articles of similar material, such as iron safes to contain valuable books, papers, &c., were profusely adorned, although upon other mis-placed objects, as they are commonly put where observation is not much excited.

Those which we have engraved are from the factory of Norbert Lamal, Rue de Laeken, Brussels. The first and third cuts are formed of iron only, with the raised ornaments highly gilt; the general appearance is very rich, the gilding possessing uncommon lustre from the black ground of iron on which the devices are placed. They may be cited as almost the only articles which afford notices for our artisans to improve upon. Hitherto our own iron work has been distinguished by a singular absence of beauty, although many of the Birmingham and Coalbrookdale productions are not deficient in the covering of the surface. The fender of our third example is singularly effective, as well as the side scrolls, or brackets, which formed supports to small ornaments.



The one we here insert is square in its general form, with intricate configurations, painted on white porcelain slabs in the panels into which the

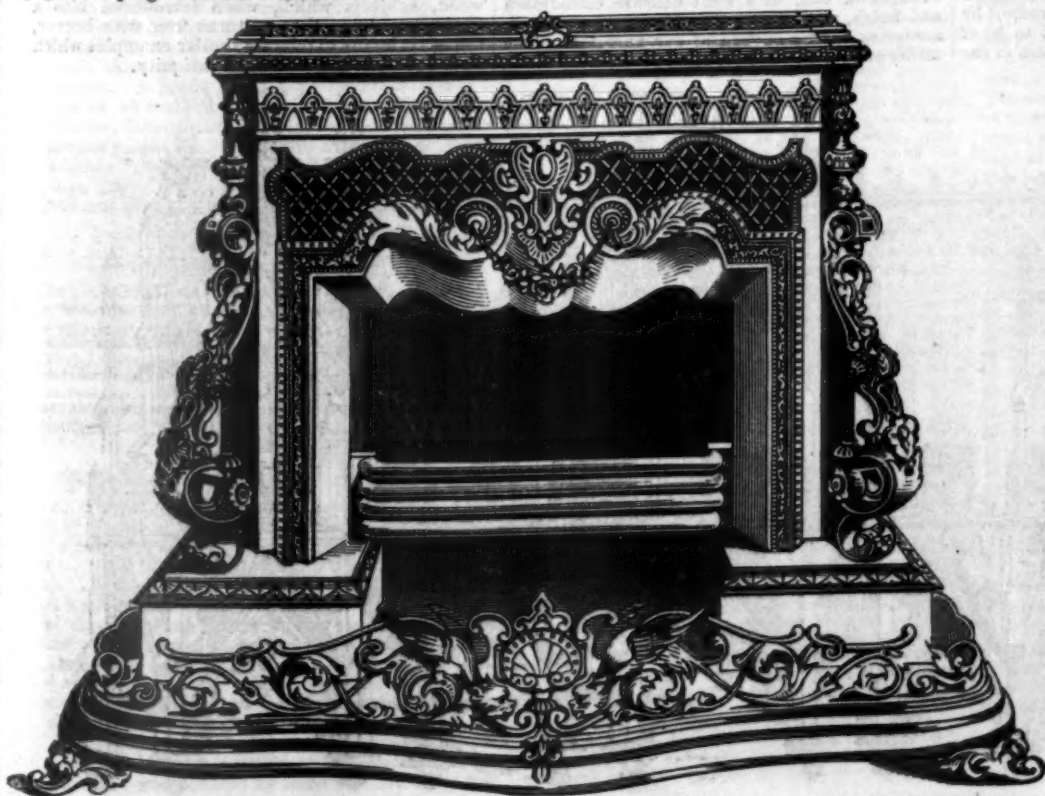
surface is divided. The fender is always attached permanently, and the design of it enters into the general arrangement. In the present example it



is merely balustraded with scrolls, à la Renaissance, upon the angles. All the ornaments of this stove are richly gilt. The effect of the porcelain panels, the gilt mouldings, and other ornaments, renders it sumptuous in the extreme. The fender, being uninteresting in design, we have omitted in our print.

We have always been desirous of noting, in our pages, the progress of the Fine Arts in the several

countries of Continental Europe, and we are not the less ambitious of being instrumental of making known the actual condition of the decorative arts in conjunction with manufactures, among our foreign neighbours. In the great Exposition of National Industry, which took place in Paris in 1844, we undertook the task of displaying, with illustrations, the existing state of decorative art in the vast kingdom of France. We have now



endeavoured to perform the same task with the lesser royalty of Belgium. It was not that we hoped to produce in our engravings much or anything that would be advantageous in originating felicitous ideas for our own manufacturers, but as a course of duty marked out for us, by the principles we profess, in the destination of our Journal towards numerous subscribers, who are so zealously engrafting the graces of art upon the components of our comfort or utility. For these persons we should have been glad to have filled our pages with a greater profusion of illustrating cuts. We have already sketched the impediments of our allotted task; still we are disposed to believe we have given a fair sample of the present state of Decorative Art in Belgium. We can bear full testimony to the manual dexterity of the workmen in the leading branches of industry; the fulfilment of their portion elicits the possession of great skill in fabrication. In the ornamental department of the manufacturer's art, the great reliance is, however, evidently upon the designs of the French. We believe very little encouragement is afforded to designers, and there exists no public School of Design; although every city and town boasts the establishment of an Academy of Arts, where pupils are gratuitously instructed in drawing the figure. Decorative Art in Belgium, therefore, is purely imitative of their southern neighbours, and as the caprice of fashion runs there, so do they follow its variations. The style of the Renaissance now takes the lead, and its influence is engrafted on all articles sculptured in stone or marble, on the forms and ornament of furniture, in the iron work, paper-hangings, and a multitude of minor articles.

In a careful review of the numerous articles contributed by more than a thousand 'exposants,' a vast enumeration might be made of items of importance, utility, and even of the commonest necessity, which did not appear. Superficially, this might be attributed to another but the true cause, which is, that Belgium is dependent on surrounding nations for a great number of these articles, from the absence of any establishment in the country which produces them; and this too among a people whose handicraft is fully equal to their execution. One of the writers on this singular deficiency has enumerated more than two hundred manufactured articles, some of the first importance, and others of extensive consumption, which are imported from foreign countries, not one of which is at the present moment produced at home.

To encourage those manufacturers who encountered considerable expenditure in preparing unusual specimens of their relative arts, the government established a kind of Art-Union Lottery. A committee was chosen out of the members forming the Directing Body, designated "La Commission Directrice," who were nominated by the Royal Ordinance. The selected committee was authorised to purchase productions which were the distinguishing ornaments of the Exhibition, to the amount of the sum taken for tickets. The price of tickets was fixed at 10 francs each, and among the articles chosen by the committee we remarked principally those on which the decorative arts had received their full portion of employment, to add value to the material. The amount received by the sale of these tickets we believed to have been considerable, from the number of expensively adorned articles which were labelled to have been "purchased by the committee." We must not omit to say that the Exhibition was open gratuitously to the public on Sundays, Wednesdays, and Fridays, from 10 to 3 o'clock, and on Mondays, Thursdays, and Saturdays, at the same hour, on payment of half a franc for a ticket of admission, granted by the directors of the two hospitals of St. Gertrude and the Ursulines, to whose service the sums thus received were devoted. Tuesday was reserved as a private day for the members of the commission and the Jury. On the free days of admission the halls were thronged.

THE THREE DIVISIONS OF GOTHIC ARCHITECTURE.

THE development of public taste, within the last few years, has classified the various styles of ornamental design, and is pursuing the study of them in their history and application, or in other words, archaeologically and decoratively, with considerable judgment and good results. The Gothic style has been almost unanimously adopted as the most appropriate for ecclesiastical edifices and their appurtenances. Screens, tables, candlesticks, alms-boxes, altar-rails, and canopies, have recently come into such request, and are at the present moment so much in demand, that we are gratified at placing before our readers representations of any such objects, designed with correct judgment, and executed with artistic feeling. The atelier of Mr. W. G. Rogers has already abundantly supplied our pages with subjects illustrative of the art of wood-carving, and sufficient to show what may be done in that long-neglected branch of ornamental art. The Gothic style (for public and private ingenuity have failed to substitute a term more expressive and better understood in every county in Europe) was, some time since, divided by Rickman into three great divisions—the 'Early English,' the 'Decorated,' and the 'Perpendicular'—and such a nomenclature now defies alteration, since it has already become alike familiar to the architect, the operative, and the artist. Of the first period, little remains of what our ancestors executed in wood, though among the stone sculptures of the time, in the Cathedrals of Durham, Lincoln, and Salisbury, are to be met with some of the most exquisite enrichments ever produced by art; but the altar-rail, engraved above, and lately carved for Christ-church, Endell Street, by Mr. Rogers, from the design of his son, evinces all the elegant feeling of which the style is susceptible in oak. Of the second period, or 'Decorated,' more is to be said, and in a future number we shall give some examples wrought by the same chisel, and which cannot fail to be of interest to the amateur, and of usefulness to the

manufacturer. The Decorated style was followed by the 'Perpendicular,' and dates from about the year 1377; when the most gorgeous enrichments were built upon the simple forms of previous centuries, when pediment and crocketed pinnacle rose in profusion above towering canopies, and art became not only the profession, but the passion of the age. The long era through which this style, with occasional modifications, flourished, caused its great universality, and may account for its being, in our own time, more warmly studied, and more correctly understood, than either of its predecessors. Its adoption in the erection of her Majesty's New Palace, at Westminster, has caused a fresh impetus among

for an ornament so prevalent in perpendicular works as a canopy, may always be referred to with good effect, for introduction into the designs both of architectural details and ecclesiastical furniture of all descriptions and in all materials.

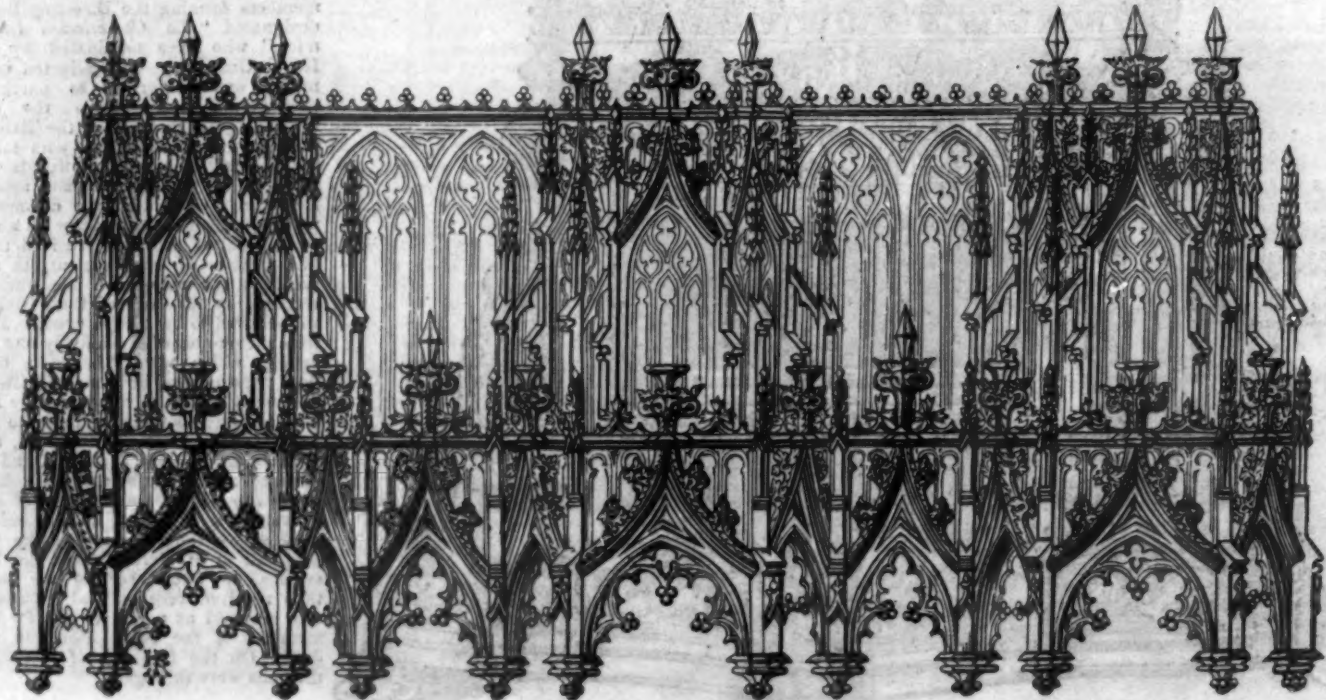
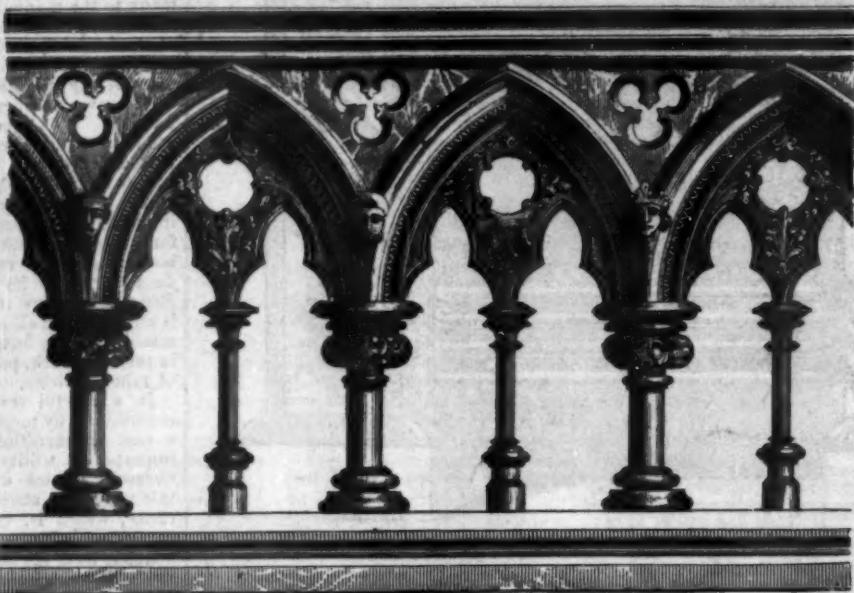
The sculptor, after the production of some figure or group of religious tendency requires a canopy to surmount it. In the fabrication of chalices, candlesticks, and similar works either in metal or other substances, the canopy may be introduced, particularly in that part of such vessels which is termed the knob. Canopies (designed, however, with applicability to their purpose) almost invariably form the upper part of stained glass windows in the perpendicular style; and the

figures, which, under such circumstances, occupy the principal lights are usually placed upon pedestals, of which the enrichments consist of tabernacle work corresponding with the above. Again the font-cover and the reredos alike claim the introduction of this same species of enrichment; but we may here notice an error into which some manufacturers of the present day sometimes fall in their too servile imitation of details, which, whatever might have been their end and aim, before the close of the 'Ages of Faith' in England, not only are without meaning to our extended capacities, but to a considerable extent, tend to disgust that pure and refined taste which is certain to follow the high state of modern civilization. We refer to the awfully grotesque heads and figures with which our ancestors were frequently pleased, and possibly from some then substantial

purpose, to adorn the pendants of their canopies.

"Things" might be worshipped on the bended knee,
And yet the second dread command be free,
Their likeness is not found in earth, or air, or sea."

The foliage of the Gothic style is so abundantly luxurious, so capable of imaginative treatment, and so various in its forms, that there is never any occasion to repeat in works either of stone or wood, subjects which, when introduced into a Christian edifice, the eye turns from with horror, though it learns to tolerate similar examples which have become venerable from antiquity.



PICTURE-DEALING.

A MIGRATORY collection of paintings, untruly represented of the highest character—the same we have heretofore denounced—made its appearance in Norwich during the latter days of September. That they were the property of the same itinerant picture-broker, we cannot question—the style of the catalogue, the illiterate remarks, and the descriptions of some of the lots that have run the gauntlet of auctioneering falsehood and sale-room tricks through, at least, a dozen of our provincial cities—of which we have heard, and, no doubt, through many of which no tidings have reached us—are ample proofs of identity. We do not, however, war with one individual; we take him as an ultra type of a discreditable class.

The catalogue occupies ten pages, to which the price of one shilling is affixed; the titlepage, like many shop-windows, contains the cream of the shop, and inducts the reader to an unparalleled sale of paintings of the *highest character*:—"Messrs. William Spelman and Son" accordingly "solicit the special attention of the nobility, clergy, gentry, and *cognoscenti* to one of the most important picture-sales with which they have been honoured in the course of their practice, surpassing any which have taken place in this or the adjoining counties;" and that they, "the Messrs. Spelman" (fortunate men, to be so plethoric of money during a universal crisis), "having made a *considerable advance* on this magnificent collection, will sell them by auction, *without any reservation*," &c. &c. The reader will, of course, expect to find all the greatest names that have illustrated Art among the ancients and the moderns abounding in the catalogue, and he will run the risk of being over-gorged with the abundant feast.

We avow with exceeding satisfaction that the plot failed. Buyers proved shy—the biddings scarcely amounted to nibbles—the fish were not hooked—and "Spelman and Son" spoke, upon their honour, of the *great advance* they had made in imploring accents. They were not pitied. The affair broke down, the amount of purchases did not cover the expenses, and the magnificent collection was carted off to find another locality where an auctioneer will have the hardihood to say to his neighbours that he has advanced a large sum of money on the mass of wretched redaubed trash. As a specimen of the quality we so designate, let us record Lot 8, by Sir A. W. Calcott, R.A., £1. 10s.; another, by the same great master, £1; Creswick, £2. 2s.; W. Collins, R.A., 'The Shrimpers,' with ten lines of admiration of the *chef-d'œuvre*, £8. 8s., &c. &c.

Five years ago the same swaggering pedlar brought his wares to Norwich, and is said to have made sales to the amount of some hundreds of pounds. A friend of our correspondent bought of him an undoubted "Francia" for £300. At his decease, lately, the heirs, wishing to realize the property, sold the "undoubted Francia," including another "valuable original," for a less amount than £20. We hope our country correspondents will not lose sight of these perambulations.

THE VERSTOLKE COLLECTION.

SIR,—In your notice of Mr. Baring's Collection of Pictures in August last, you state "that the Verstolke Collection was divided into three parts." I beg to say that I purchased the entire collection, that they were divided into four parts, and that one portion, twenty-six in number, fell to my share. Your error is calculated to do me an injury if not corrected. Regretting that I had no opportunity of noticing it earlier,

I am, Sir, yours, &c.,
JOHN CHAPLIN.

88, New Bond-street, Oct. 12.

ART IN THE PROVINCES.

YORK SCHOOL OF DESIGN.

A LENGTHENED report of the fifth annual meeting of this Institution, held at the commencement of the past month, has been forwarded to us. The Lord Mayor of that city, G. Hudson, Esq., M.P., a warm friend of the School, presided on the occasion, and advocated its claims to public support in a highly interesting address.

The report of the Committee contains ample proof of the great utility of this institution, although it was doubted by some whether York was

a suitable place for the establishment of such a School; such individuals considering that Schools of Design belong more appropriately, and should be exclusively confined, to manufacturing districts, where alone they can be expected to flourish. Now, we can scarcely imagine that an opinion so devoid of reason, and so opposed to the spirit of the age, which seeks to spread knowledge of every kind through every channel, could find advocates among educated and right-thinking men. Art, wherever ministering to the requirements of luxury, or to merely utilitarian principles, is of no age nor country, and should be allowed its full and free development unhackled either by parsimony, or prejudice, or ignorance. It was well observed in the following paragraph that the Art of Design is required in York as well as in the West Riding of the county; and may there be turned to equally good account. And although pecuniary aid is necessarily required for the successful carrying on of a School of Design, they will prove its truest and most efficient patrons in this city who, being engaged in any of the industrial arts, will furnish employment to the native ingenuity and talent which it is the great object of the School of Design to call forth and cultivate.

It is scarcely to be supposed that in a city like York, which, though once famous for its manufacture of woollen goods, cannot boast at this present time of any extensive branch of trade, a School of Design would meet with as much encouragement, and be as well supported, as a similar institution in Manchester, or Sheffield, or Birmingham; still the Report which has reached us states that "it continues to realize the expectations cherished from a very early period of its establishment by those who observed the ability and the good conduct of its first pupils." Its success, indeed, has been such as to render its removal to larger and more suitable premises necessary: this circumstance, however, will entail additional expense on the Institution, whose funds are by no means adequate for the purpose. But we are persuaded the wealthy and intelligent citizens of York, who are so largely interested in its welfare, will never allow the Institution to languish from lack of pecuniary assistance—assistance which may go far to produce a race of practical artists engaged in the local ordinary branches of trade—benefiting not only the individuals themselves, but at the same time producing a more elevated effect on the social taste and feeling of the community. In the course of Mr. Hudson's address (in which he paid a well-merited compliment to Mr. Etty, R.A., a native of York, and whose exertions and influence have mainly contributed to the success of the School) he said:—

"I firmly believe that this institution is one from which the rising generation may derive much advantage, and which will be the means of conferring great benefits upon the city and country at large. When I last had the honour of occupying this chair, it was my pleasing duty to distribute the prizes to the different pupils who had earned them, with great credit to themselves, and much satisfaction to my own mind; as well as affording gratifying indications of that talent which, if nurtured and promoted by this institution, and aided by the liberal subscriptions of my fellow-citizens, must tend to raise the city of York to that eminent position which it formerly enjoyed with respect to the arts and sciences, as is indicated by the admirable character of many of the buildings which are reared within its walls. I trust this institution will be the means of reawakening and bringing to life the same genius which the descendants of our forefathers ought and do possess, and that they will be enabled to develop that genius to the world. We have a proof of this in the fact that one of the pupils of this institution has been selected by that eminent individual, Mr. Barry, for modelling and forming some of the most beautiful designs for the adornment of the new Houses of Parliament."

This is one instance among many adduced that they who have laboured for this Institution have not spent their strength for nought; and it ought to prove an additional stimulus to all connected with it, either as principals or as pupils, to persevere in their arduous but gratifying labours.

NEWCASTLE-UPON-TYNE.—An exhibition, chiefly of the drawings of Mr. T. M. Richardson (a native of this town) and his four gifted sons, has recently been opened here; and we may fairly assert that so much talent as they display is not to be found in any other part of the kingdom. The collection consists of one hundred and eighty-three pictures, of which only about sixteen have not the name of Richardson appended to them in the catalogue; yet such is the variety of subject they embrace, and so diversified are the style and treatment, that no appearance of monotony or sameness is observable throughout the entire number. The eldest son, who is a valuable member of the Old Water-colour

Society of Painters in London, has contributed many very admirable drawings of German scenery; the principal of which is 'The Town and Castle of Heidelberg'—a large work, executed with much skill and pictorial effect. The drawing next in importance to this is 'A View of Durham,' by Mr. Richardson, sen.—an old subject, but one of much interest, and here treated with all the artistic excellence its beauty deserves. It affords us much pleasure to direct attention to this attractive exhibition, which reflects the greatest credit on the veteran artist and his family. We trust that the number of daily visitors to the rooms will prove that a prophet may be honoured even in his own country.

BIRMINGHAM SOCIETY OF ARTISTS.—The Exhibition consists of 433 works of Art—a very considerable proportion of them being the productions of the Birmingham School—a School out of which has issued many artists who have established reputations in the Metropolis; and whose achievements in engraving, as well as in painting, confer honour on their native town. The Master to whose teaching they all owe so much—Mr. Lines, sen.—is still an exhibitor, and his paintings continue to attract by the knowledge they display, and the careful study they manifest. His sons, Mr. Frederick Lines and Mr. H. H. Lines, are among the most creditable of his pupils. Mr. Harris, another painter of Birmingham, is also rising to professional distinction; and we might name others of the School who maintain its reputation. The only works in the Exhibition which demand especial notice are those of Mr. W. Underhill (a very young man, we understand); and they are of an order to astonish the visitor, and induce an instant inquiry as to who he is, and where he has studied. Our experience scarcely supplies us with so remarkable an instance of sudden rise into fame: for the fame he has acquired in Birmingham cannot fail to follow him to London. The subjects upon which he has manifested rare power are very opposite in character—one of them being 'Boys with Ferrets'; the other, 'A Scene from the Deluge.' Both are of the highest merit; painted in a broad and masterly style, yet carefully studied in details, and in some points with scrupulous nicety. We shall, no doubt, hear much of this young painter hereafter; and trust he is in the right way for study under proper directions; that he will not trust to genius unaided by toil; but is aware that there is no royal road to distinction except that in which labour is the guide. The Birmingham Exhibition contains Macleise's 'Sacrifice of Noah,' and many other admirable works, contributed by the metropolitan artists; but its chief wealth has been supplied from private sources—paintings of Etty, Turner, Collins, Müller, and poor Dadd; and others from the collections of Mr. Gillett, Mr. Sharpe, and Mr. Birch, wealthy and liberal manufacturers of the town.

TOPICS OF THE MONTH.

THE SCHOOLS OF THE SOCIETY OF BRITISH ARTISTS.—On the evening of Monday, the 4th of October, these Schools were opened by an inaugural address from the President of the Society, and a comprehensive anatomical essay by Dr. Meryon. The large room of the Society is fitted up as a school and lecture room, having disposed round it a collection of very excellent casts from the antique, and in the centre, behind the table of the lecturer, a variety of drawings for the illustration of lectures on comparative anatomy. Mr. Hurlstone in his address spoke warmly of the benefits conferred upon Art by her Majesty's Ministers in the legalization of Art-Unions, and many other acts of patronage, whence the most valuable results had already accrued, and whence yet much more extensive benefit was to be expected. Of such a School as that now proposed to be established, the present state of Art—he proceeded to say—felt greatly the want, inasmuch as the departments professed and inculcated in this School were elsewhere either not taught or accessible only under great difficulty. Mr. Hurlstone dwelt particularly upon the necessity of a knowledge of comparative anatomy, and a more extensive practice in drawing the horse. It is the intention of the Society eventually to open their Schools free; but on their establishment each student will pay a small fee, about two guineas a year. The plan of the Society comprehends drawing from the antique—drawing from the life—painting—sculptural modelling—anatomy—comparative anatomy—architecture—geology (with reference to landscape-painting)—and chromatics. A School is also to be established for ladies; and the models are to include figures classically and picturesquely draped. To a project at once so liberal and comprehensive, every friend of Art must wish unqualified success; and no one can doubt that highly beneficial results must ensue from such a system carried out with ability and spirit. It is true that the Society of British Artists do not exhibit works affording examples of drawing and painting the figure, but there are among them artists who need yield

to none in Europe in knowledge of their particular branch of Art; and, after all, no artist that ever lived has ever become famous through any tradition of style from a master: every one who has enjoyed any reputation has based it upon his own originality. There is one item in the proposed system of education which gives great readiness and power in drawing, that is instruction in the practice of sketching bodies in motion; this is one of the best means of cultivating the memory, as it must afford a power of extemporizing with accuracy, while affording a facility of investing moving figures and objects with the real characteristics of their peculiar action. Mr. Hurlestone was succeeded by Dr. Meryon, who took a brief review of the bony and muscular structure of the human frame in comparison with those of various animals, and sufficiently showed the necessity of a greater attention to this study than artists generally have hitherto possessed. Thus the Society of British Artists open their School upon very liberal terms, and with a promise of the entire abandonment of all fees. This is assuredly more than could have been expected; such a boon has no parallel in the history of painting; and the Institution merits the support of all who are interested in the progress of Art.

THE FREE EXHIBITION OF MODERN ART.—The members of this association have taken the building lately occupied as the Chinese exhibition, at Hyde Park-corner, where their next annual exhibition will be held; after which the room will be opened for the reception of objects of manufacture and industrial Art. The announcement of this simple fact is equivalent on the part of the Society to an expression of satisfaction at the prospects of their plan from their first season at the Egyptian Hall, which is much inferior in size to the room at Hyde Park-corner, where a proportionably greater amount of attraction will be necessary. The remarkable features of this association are its entire independence, its accessibility, the method of disposing of space for the hanging of the works, and the great point—freedom of admission. In all minor matters the regulations are much the same as those of other bodies. The charge for space is fifteen shillings per foot in width, extending from the floor to the ceiling; the situation is to be balloted for. The exhibitor drawing No. 1 shall choose his place, and on either side of his work No. 2 will be placed, and so on in succession. This is purely an association on the most republican principles of Art. "It is," says the address, "a fundamental principle of this association, that the only judges of the merit of an artist are the public, who are to be admitted free, to form their opinions, to improve their taste, and watch the progress of all in whom they feel interest." True it is that, year after year, we have had to complain of not being able to see many valuable pictures from the positions in which they have been hung. This season there were certainly, at the Egyptian Hall, some works of high merit, and, if this exhibition gain an accession of pictures of equal worth, it may in the end succeed. The industrial exhibition will contain specimens of ornamental designs and works in metal, glass, silk, porcelain, and all descriptions of productions deriving value in any wise from design. We have thus another auxiliary to the plans we have long advocated: the bringing manufacturers into direct and immediate connexion with artists—for their mutual benefit. This part of the project of the promoters of the Free Exhibition we, therefore, hail as an auspicious sign of the times; other "signs" are to be found in the new impetus given to the Society of Arts and the progress of Felix Summerly's Art-manufacture. In reference to the Free Exhibition, much must depend upon the manner in which their arrangements are conducted,—a spirit of impartiality must prevail over its councils; it must not be "each for himself," but all for all. We confess ourselves less hopeful than apprehensive of the issue; but it will do the members no harm to know that watchful eyes are over them.

ART-MANUFACTURE.—We are glad to hear that her Majesty has manifested an interest in Summerly's Art-Manufactures, to which we have so frequently alluded of late. Very recently Mr. Cundall, the publisher, received a summons to attend immediately at Windsor, with the specimens of Art-Manufacture already executed; and we understand her Majesty was pleased to become the purchaser of all the more important works of the

series, including the very inkstand with blue tazza lately displayed in our window, which happened to be the only copy remaining unsold in London. We are glad to notice this act of Royal condescension to British Art, and we hope the series of works proposed may continue to merit a continuance of it. We have reason to believe that this new movement is due greatly to the suggestions for the union of Art and Manufactures which Prince Albert, as President of the Society of Arts, has made from time to time. We have to report that specimens of Mr. Bell's statuettes of Dorothea and Una have, at last, come from Messrs. Minton's factory, and will be duly noticed. The articles immediately forthcoming, and likely to be ready before Christmas, we hear, are a very simple earthenware saltcellar, by Mr. Bell, and manufactured by Messrs. Wedgwood, of Etruria, who have likewise nearly ready Mr. Redgrave's shaving-mug, &c. This last subject will be ornamented with printing, illustrative of the question whether beards or no beards are significant of wit. Messrs. Richardson are busy on several articles of glass—Mr. Townsend's champagne-glass, and a cake-dish by Mr. John Absolon, both nearly ready; besides decanters to suit a wine-tray, on a new principle, which is being executed by Messrs. Jennens and Bettridge. In the precious metals Messrs. Smith, of Duke-street, Lincoln's Inn-fields, are at work on a series of decanter-stoppers, representing Vintagers in different attitudes, designed by Mr. J. C. Horsley, who has likewise completed a design jointly with Mr. Thomas, the sculptor of the decorations of the Westminster Palace, for an arm-chair, to be executed by Messrs. Taylor, Williams, and Jordan.

PAPIER MÂCHÉ TRAYS.—On several occasions we have noticed the beautiful productions in papier mâché of Messrs. Jennens and Bettridge, who have just completed a set of trays for Ibrahim Pacha. They are eight in number, and each measures four feet six inches in diameter; being intended for the floor of the Pacha's divan, on which, according to the custom of the country, the guests sit at their meals. The ornamentation of these trays is exceedingly magnificent: the most striking being one of a delicately-tinted orange ground, embroidered with groups of flowers, painted with exquisite skill and taste; the prevailing colours of the remainder are cobalt, marone, crimson, and other gorgeous tints, so disposed as to harmonize most admirably, and serving to show considerable knowledge of pictorial effect on the part of the artists employed in their embellishment. The shape of these trays is the same in all; but they differ from each other in the hues and patterns of the ornamental work. It is quite impossible to surpass the manufacture of Messrs. Jennens and Bettridge in the decorative branches of their articles, which have attained great celebrity, not only in this country, but throughout the world.

THE MECHANICS' INSTITUTION.—We have been gratified by a view of an exhibition of drawings which was open at this Institution at the commencement of the last month. They consisted principally of chalk drawings executed from casts and lithographs; and many of these showed much careful observation of passages which, although common, require much skill and experience to imitate them with accuracy. There were also some very good copies of casts in oil, white and black, and some examples of painting from the life. We observed in the room some elaborate life-sized anatomical studies by Lance when a pupil of Haydon—these were presented to the Institution by Mr. Haydon. We would gladly have seen more drawings from casts—the use of lithographs is of but little advantage. In a school like this, model drawings and drawings from natural objects would be followed by highly beneficial results.

Mr. HERBERT has completed his large 'League Picture'; that is to say, a collection of portraits of the more prominent members of the Anti-Corn-law League. It will, no doubt, be exhibited in London in February, and afterwards in Manchester and other provincial towns.

Mr. KNIGHT will succeed, as a matter of course, to the librarianship of the Royal Academy, vacant by the death of Mr. Howard. We have much confidence in the energy of this gentleman, and hope that while he imitates his predecessor in courtesy and consideration, and in the manners which belong to the "old school," he will give

more thought than did the late Secretary to the peculiar necessities of the existing age.

Mr. ETTY's famous picture of Cleopatra—so long the property of Mr. Farrer—has been sold by this gentleman to the Right Hon. Mr. Labouchere for the sum of one thousand guineas—a sum by no means beyond its value: for it is a noble achievement of Art; sufficient to preserve the fame of the artist, and to do honour to the British school. For this work the painter, we believe, received the sum of two hundred guineas.

ROYAL ACADEMY SCHOOLS.—A late order of the Council provides that the library shall be open on Mondays from ten till four, and on Tuesdays and Thursdays from four till six. The antique academy is to be open every evening from five o'clock until eight—an extension of time which in this department is of great importance.

THE FRESCOS IN THE HOUSE OF LORDS.—Mr. Macilac and Mr. Cope are busily executing the frescos from their cartoons; they will, of course, be completed before the assembling of Parliament; the other artists selected for this undertaking have not yet commenced their works.

THE ROYAL ACADEMY.—There are now two vacancies in the Royal Academy—created by the deaths of Messrs. Collins and Howard; they will be filled up on the 10th of February; the law of the Academy requiring that, in case of the death of any member before the 10th of November, a successor shall be appointed on the 10th of February of the year following.

PATENT VELLUM CLOTH.—Some specimens of a material bearing this name have been submitted to our inspection: it is the invention of a Mr. Dowse, who has taken out a patent for the article, which is intended to be used as a substitute for paper, being in every way adapted to such a purpose. The samples we have seen differ in colour, substance, and surface, the latter being either glazed or not, but all taking the ink very freely. For documents requiring preservation, for maps, ornamental book-covers, bank-notes, and a variety of other uses, it must be of great value. We have one specimen before us in which the water-mark, similar to that employed by the Bank of England, is ingeniously introduced; and another, intended for a book-cover, has the title and figured designs printed upon it with a clearness and delicacy which the cloth ordinarily used for the purpose is incapable of giving.

NEW PENNY COINAGE.—Mr. Dowse, whose name appears in the above notice, has also forwarded to us a specimen of his new penny coinage, the adoption of which by the Government would be an immense boon to the public—in these days of twopenny and threepenny omnibus fares, when the traveller's pockets groan beneath the weight of copper he is occasionally compelled to carry. Mr. Dowse's penny is a beautiful little coin, about the size of a sovereign,—the larger portion being copper, in the centre of which is strongly inserted a piece of silver, bearing on one side her Majesty's profile, and on the other id. The proportionate relative value of these two metals is $\frac{1}{4}$ ths of silver and $\frac{3}{4}$ th of copper; and a saving in bulk and weight is hereby effected over the penny-piece in ordinary use of 700 per cent. We think the authorities of the Mint might find it worth their consideration.

A STATUE OF SIR ROBERT SALE, from the chisel of Mr. Behnes, has just been erected in St. Paul's Cathedral. The "Hero of Cabul" is represented in his uniform, over which is thrown a military cloak, so disposed as to conceal a portion of the left shoulder. His right hand, fully extended downwards, holds his cap, while the left grasps the folds of his cloak; thus giving the sculptor an opportunity of displaying considerable skill in the management of the curved lines of the drapery. The attitude of the figure is erect and commanding, and the expression of the countenance in unison with the character of the veteran officer.

H. A. J. MUNRO, Esq., of Park-street, has recently added to his fine collection of Old Masters, a valuable landscape, known to connoisseurs as the 'Spada Claude,' from the Palace of the Prince Spada, at Bologna.

THE NEW RECORD-OFFICE.—A new and important ornament to the Metropolis is likely to be created by the erection of the PUBLIC RECORD-OFFICE in Chancery-lane, the site being at last determined on. The building must be very spacious, for it is to accommodate as much as three millions of cubic space.

THE CHARTER OF THE SOCIETY OF ARTS has been signed and sealed. The Charter confirms and increases the power of the Society, and, therefore, is calculated to aid its utility if the direction of its labours be right; but much still remains to be done, and a new leaven introduced into the working of the Society. A beginning has been made in the department of Fine Arts and Manufactures; but nothing yet appears to be moving in the old machinery, which went to sleep in the Committees of Colonies, Agriculture, and Chemistry. The annual session begins next month.

We believe there is no doubt that the BOARD OF TRADE has CONFIRMED the recommendation of the Sub-committee, which advised the REFORM of the LONDON SCHOOL OF DESIGN. It was with difficulty a quorum of the Council was formed to receive the report from the Board of Trade, and at last only three members assembled.

DUBUFE'S PAINTINGS OF 'THE TEMPTATION' AND 'THE EXPULSION.'—We find it necessary to recur to this subject, of which we gave some particulars in our last number. We then stated that Mr. J. R. Isaac, of Liverpool, who had greatly exerted himself in procuring subscribers in that town for the undertaking, had been requested, at a numerous meeting of those subscribers, to place himself in communication with the owner of the paintings, a Mr. Brett, for the purpose of ascertaining either the probability of the original intention respecting them being carried out (the Government having interfered to prevent the distribution by lottery), or, on the failure of this, what chance there might be of the subscriptions being refunded. Since then another meeting of the subscribers in Liverpool has been held, when the result of Mr. Isaac's correspondence was laid before them. It now appears there is little hope of either the one or the other object being realized, for the amount of the subscription has been drawn out by Mr. Brett and lost in railway speculations, without any chance of its being replaced. We subjoin, from the report in a Liverpool paper, an extract from his solicitor's letter referring to this part of the subject.* Mr. Brett, in his communication, states that he is still willing to proceed with the scheme, but that the only way to do so is, by completing it at New York. He then offers to each of the guinea subscribers an engraving of Danby's 'Opening of the Sixth Seal' in lieu of the engraving of 'Adam and Eve,' and to every subscriber of two guineas a proof engraving of the former subject. With this proposition, however, the meeting was unwilling to comply, a motion having been unanimously carried that nothing less than the original engraving would satisfy the subscribers. We conceive there is nothing unreasonable in this demand; for, if the law prohibits the distribution of the pictures, it does not prevent the presentation of the engravings, and Mr. Brett, if an honest man, will accede to so just and conciliatory a request, as he must already have received more than would liquidate the expense of this part of the project, leaving him still the works in possession. It was afterwards resolved that means should be adopted to ascertain, if possible, the exact amount of the subscriptions, which Mr. Brett's solicitor states to be only £800, while the chairman said, when he put down his name he was informed they had reached to £1200. Altogether the transaction reflects but little credit on its promoters, and will, we trust, act as a warning to the public not to risk their money in schemes without sufficient knowledge of the parties who set them afloat.

* With regard to the moneys not being at Messrs. Roberts and Co.'s banking-house, I have to observe that the sum received from time to time was paid in there, and laid without producing any interest for some considerable time, when, unfortunately, the rage for speculation took place. Mr. Brett, thinking this sum could be turned to better account than lying unproductive, was induced to invest it in the Gloucester and Aberystwith, Cork and Waterford, &c., which have been, as is well known, total failures, and the money was lost. Under all these circumstances, and with the recollection that every subscriber had a free admission to the exhibition, and that the amount of each subscriber is happily but small; and, further, seeing the very heavy expenses incurred necessarily in getting up the sale on the principle of the Art-Union, Mr. Brett trusts that the gentlemen instructing you will not press for a return of the respective subscriptions; at the same time I am instructed to say that if, after some consideration given to this letter, the gentlemen should be of opinion that Mr. Brett must sustain so heavy a loss as the returning the aggregate amount will be, he feels himself bound in honour to return a fair proportion, and will shortly be prepared so to do.—I am, Sir, your obedient servant,
"E. G. RANDALL."

REVIEWS.

THE LAST SUPPER. By LEONARDO DA VINCI. Engraved by A. L. DICK, after the celebrated plate by RAFFAELLE MORGHEN. Published by A. L. DICK, New York.

We turn to this very beautiful plate with feelings of the deepest sympathy for the artist, who has become blind from the intense earnestness with which he devoted himself to his labour. A similar case of overwhelming affliction we rarely hear of; and, under the circumstances which accompany the fearful visitation, it is the more to be lamented. In comparing this beautiful print, even with the best that have ever appeared of the famous picture, we find it, we may say, only second to the work of Morghen himself. The composition is so well known that it were superfluous to describe it. The present state of this so justly celebrated work is described by Wilkie in these words:—"The Last Supper," by Leonardo da Vinci, drew my attention at Milan; but here Time has been more unsparing than is his wont—a shadow is all that remains of this once great work, and that so faint, that even the substance of the original picture has become a question whether fresco, tempera, or oil; but, to show the immortality of mind, when such a thing does exist in a picture, over the frail material in which it is embodied, this masterpiece, in its very ruin, has been revived, and seems destined to enjoy a wide posthumous existence in the well-known admirable engraving of Raffaello Morghen, long after the wall upon which it was painted has crumbled to dust." And to the note of this distinguished authority we may add that both the fame of Da Vinci and Morghen will be materially extended by the plate of this afflicted artist, of whose work we can say no more than that it cannot be surpassed.*

THE SAVIOUR LOOKING DOWN ON JERUSALEM. Painted by C. L. EASTLAKE, R.A.; engraved by SAMUEL COUSINS. Publisher, ALDERMAN MOON.

In our notice of the Vernon Gallery, we have made reference to the picture of which this is an engraved copy; it is a high privilege to possess even the transcript of so noble and beautiful a work. Of all the pictures of the accomplished master, this is the most valuable; considered not only as a production of Art, but as a powerfully emphatic lesson—such as Art may always, and does sometimes, teach. It is needless to repeat a description of the treatment the subject has received at the hands of the great artist—an artist who is second to none of our age; and who, in all the loftier attributes of the painter, may be safely ranked side by side with the mightier masters of the old schools of Italy. The work is an example of high devotional feeling; of religion utterly free from superstition; the Saviour is the man in whose countenance is the Deity; it is that of humanity purified from all dross; He weeps over the sins and coming miseries of the people among whom He dwells in the flesh, as He utters the divine apostrophe, "How often would I have gathered ye under my wings; and ye would not."

To supply to the public such a print from such a picture is honourable to the publisher; we trust it will be profitable also; we believe it will be so, for it seems impossible that, with the general move towards refinement, and with knowledge increasing every day, so admirable and beautiful a work should not find eager purchasers. We must do Alderman Moon the justice to say, that he confided

* We deeply lament to add to this notice, that the calamity by which it has pleased the Almighty to visit the engraver, has been pronounced incurable. He is now in Scotland (of which country he is a native, although a residence of many years in New York has made him almost an American) among his friends; and we fear so circumstanced that the sale of this truly beautiful print is to him an object of vital importance. It is published at a singularly low price, considering its rare excellence—one guinea; and, as an agent of Mr. Dick (a Mrs. Coyne) is now in London, endeavouring to dispose of copies, we shall gladly forward to her any orders or communications on the subject that may be transmitted to us. We believe it would be difficult to spend a guinea better—not only as aiding a most meritorious and sadly-afflicted artist, but as procuring an exquisite copy of, perhaps, the greatest work ever produced in any age or country.

it to worthy hands; and the result unquestionably is a production of Art surpassed by none—except, indeed, by some other efforts of the same engraver. The publisher has thus added another to the long list of valuable prints he has given to the world. We fear that his best issues have not always been his most successful speculations; but his many aids to advance public taste cannot fail ultimately to reward him.

PRIZE OUTLINES OF THE ROYAL IRISH ART-UNION. By MICHAEL ANGELO HAYES. Drawn on stone by J. H. LYNCH.

These outlines illustrate the touching ballad of "Savourneen Deelish": it tells the story of a young soldier, who parted from his true love for the wars; having hoarded "his pay and his booty," he returns to his home, to find that sorrow had brought her to "the cold grave." The outlines are remarkably well drawn; the costume is preserved to perfection; and we have seldom seen in outline more character and expression than are here given to the "true lovers." We hail this departure from the classic to the homely; the subscribers can understand, feel, and appreciate the theme here treated; it speaks to the heart; a better subject has rarely been selected; and among the many ballad illustrations this is of the very best. Indeed, we know of no series of modern outlines more creditable to the artist; Mr. Michael Angelo Hayes (spite of his unpropitious name) is assuredly a man of genius: for it is the high privilege of genius to endow common things, and give value to every-day topics. The story is told by the painter with as much pathos as it was by the poet; and that is high praise: for though the verse is rugged, many of the lines irregular, and the hero and heroine are but a private soldier and a country girl, there is a world of deep feeling in their sorrowful tale. We must add that the outlines have been put on the stone by Mr. Lynch with great ability; he has succeeded by not attempting too much.

THE PRACTICAL CABINET-MAKER AND UPHOLSTERER'S TREASURY OF DESIGNS. THE PRACTICAL FURNISHING, DECORATING, AND EMBELLISHING ASSISTANT.

By HENRY WHITAKER.

London: FISHER, SON, and Co.

We notice these works together because they are not only by the same author, but are somewhat similar in character, and chiefly valuable to persons engaged in the occupation of furnishing and decorating houses: the only difference between them is, that the former addresses itself solely to the cabinet-maker and upholsterer, while the latter embraces a far wider range of subject, including designs for almost every article of elegance and ornament suitable for the mansions of the wealthy: stoves, iron and silver work, chimney-pieces, chandeliers, pianofortes, glass, china, &c. &c. These designs are produced in every possible variety of style—Grecian, Italian, Renaissance, Elizabethan, &c.; the majority of them are very beautiful, and exhibit much good taste, as may be inferred from the fact that many have been executed for the royal palaces and the residences of our aristocracy. Mr. Whitaker is, undoubtedly, an artist, and a person who thoroughly understands the mercantile value of Decorative Art when applied to ordinary manufacture. And let no one think less of that individual's talent who employs it on so worthy an object as the uniting the beautiful with the useful. The Decorative Arts are not essentially an inferior branch of the Fine Arts: they differ only in degree. Raffaello did not descend from the throne of his triumphs when he laid aside his palette and pencils to become a designer for the manufacturers of tapestry; nor would the greatest among us lose aught of his dignity by following so bright an example. The designs in the works before us are admirably engraved; they must prove of infinite value to the various manufacturers for whom they are more especially intended.

GROUND PLAN OF THE TEMPLE OF MINERVA, AT ATHENS. Drawn by GEORGE KNOWLES. Published by GEORGE BELL, Fleet-street.

The survey for this plan, it appears, was made in 1846; and it, therefore, differs from others which have preceded it, inasmuch as it shows the most recent discoveries made since the changes that have been effected by the Archaeological Society

of Athens; especially those since the removal of the Mosque, which so long occupied a great part of the *cella*. In this plan it is shown that the axes of the columns, like those of the columns of the exterior peristyle, are placed upon the joints of the slabs composing the pavement; but this is only what might have been expected from a survey of the external economy of the construction. The *cella* is most accurately laid down—every mark upon the pavement is recorded; and we contemplate those traces with a desire that the plan had been accompanied by some note of the observations which must have occurred during so close a survey,—since every fact in connexion with these remains is worthy of notice. This plan cannot be otherwise than useful to all who, being interested in the Parthenon, do not possess any plan of it since the removal of the Mosque.

A CHART OF ANCIENT ARMOUR, FROM THE XI. TO THE XVI. CENTURIES. By J. HEWITT. London: BELL, Fleet-street.

Eighteen well-selected figures, ranged side by side, clearly illustrate by their contrasts the changes which occurred in this species of military defence through five centuries. They are surrounded by a floriated border, in which various helmets are introduced, showing how Fashion—for the goddess even ruled the camp—arrayed the heads of warriors in the middle ages. In casting the eye over the entire chart, or in studying the variations there presented, much information may be obtained; the more particularly as a brief but lucid pamphlet accompanies it, which points out the use of each portion of armour, and the meaning of the names applied to them. Nothing could be better adapted for the studio of the artist, as at one glance he can obtain the prevailing characteristic features of the armour of each period. The chart is well executed in tinted lithography, and, although necessarily confined in its scope, will be of assistance to all whose studies direct them to this branch of Archaeology. The diaper pattern, filled with *fleur-de-lis*, which appears upon the cover, is an improvement on the conventional forms which have been hitherto too general.

WINDSOR CASTLE. Painted by D. O. HILL; engraved by WILLIAM RICHARDSON. Publisher, ALEX. HILL, Edinburgh.

This is a large line-engraving; perhaps too large for the subject; although, as the great Palace of Great Britain, it is worthy of a record such as it here receives. Indeed, hitherto it has never received justice at the hands of the artist. It is highly to the credit of a provincial publisher (if we may thus refer, without disrespect, to the northern Metropolis) that he has given to the world a work that will supply a correct idea of the grandeur of the Castle, its happy position, and the surpassing beauty of the scenery by which it is surrounded. It is, certainly, a poetical portrait; yet perfectly true nevertheless: every point in the structure seems to have been carefully studied. The view has been judiciously selected, for we have the whole of the venerable edifice at once under sight, while the meadows it overlooks supply a charming and effective foreground. A variety of agreeable and useful accessories are introduced to make up the picture; and it is not too much to say, that the result is a work which the nation may receive with pride and pleasure. The painter is an artist of high and established fame in Edinburgh. It is to be regretted that in London we have few opportunities of becoming acquainted with his works; there are, however, among our landscape-painters few who surpass him; and, perhaps, none by whom he is excelled in devotion to Nature, and the power hence derived of picturing natural effects. Mr. D. O. Hill has been fortunate in his engraver. The style is singularly bold and effective, with sufficient refinement to prevent the approach of coarseness.

THE FIGHT IN THE LARDER. Painted by J. BATEMAN; engraved by C. W. WASS. Publisher, GAMMARD and Co.

This is one of the very best prints of its class: that class is not much to our taste; but there many by whom it is patronized. We believe, as well as hope, that the number is growing less and less every day; but, while the fashion lasts, it is, at all events, well to be supplied with the most meritorious examples of its "order." We have

rarely seen so much energy thrown into animal portraiture: the dogs are to the life; all their fiercer passions excited; the victor and the vanquished exhibiting character as veritable as ever painting made. Mr. Bateman, in this style, is surpassed by but one British artist; no man is more thoroughly conversant with his subject: he has studied it so carefully as to be master of every movement, every look, every touch, by which it can be illustrated. On this, and on former occasions, his pictures have fallen into good hands. Mr. Wass is an excellent engraver; his manner is forcible and spirited, as well as accurate: he aims to show the painter rather than himself; and the productions of his burin are always singularly true to the originals he copies.

PORTRAIT OF THE MARQUIS OF GRANBY. Painted by FRANCIS GRANT, A.R.A.; engraved by G. R. WARD.

We notice this print chiefly as an engraving from a portrait painted at one sitting—a singular example of rapid work; though why it should have been so rapid we cannot say. It certainly does not appear to have been alighted, for it is full of fine character—the subject being that of a handsome and remarkably intelligent person—and seems to have been studied with more than usual thought and care. It is an example of the short cuts that genius often takes to arrive at excellence. It has been admirably engraved by Mr. Ward; perhaps the effect of the print may be in a great degree owing to his masterly touches: for, as an engraver of portraits, there are none who surpass him.

PORTRAIT OF HELEN FAUCIT. Drawn by KENNETH MACLEAY; lithographed by LOWES DICKINSON. Publisher, ALEX. HILL, Edinburgh.

A full-length portrait—on a large scale—of the accomplished actress; drawn with masterly skill; and, as a likeness, exceedingly accurate. The attitude is remarkably graceful, and the features are finely expressive of intellectual character.

THE POET'S PLEASURE. By EDEN WARWICK. LONGMAN and Co.

This beautiful and charming volume is quaintly but aptly described on the title-page as a "garden of all sorts of pleasant flowers, which our pleasant poets have, in past time, for pastime, planted."

"A flowery grene
Full thick of grass, full soft and sweet,
With flowers fele faire undir feet,
And little used—"

The plan of collecting all that has been sung in praise of flowers, by long-ago poets, has been attended by much labour, and required considerable research. The extracts, numerous and beautiful as they are, have in each instance been arranged in chronological order, according to the periods at which they were written; forming a history of the poets of, and the poems on, flowers—a garland composed of the real and the ideal of that which gives the truest pleasure to every lover of Nature.

The least successful portion of the work is the revival, in half-antique and half-modern phraseology, of the starchy style of composition so much in favour during the Elizabethan age; in which allegory furnished forth the manners of deceased as well as contemporary poets. It is impossible for written words now-a-days to equal our *ideal* of the conversations of "Rare Ben," and "Will Shakspeare," and Old Chaucer. Mr. Lander is the only modern writer who has actually triumphed in these "conversations;" and that more, perhaps, by his deep philosophy, than ought else, in real conversation—the talking of actual life. The man is seldom the poet; but it is no fault of the greatest living writer to say, "he does not speak like Shakspeare!" And, if we do not like the introduction as well as the other portions of what is so truly termed "The Poet's Pleasure," it may be because of the exceeding perfectness and beauty with which the plan is carried forward from the twentieth page.

It is impossible to imagine a more elegant gift-book—bringing, as it will do, the bloom of summer into our winter lodgements.

The flower borders at the commencement of each chapter are from the faithful and practical pencil of Mr. H. N. Humphries, whose knowledge is combined with the rarest taste, and whose middle-age Art is rendered available for modern purposes.

THE ART-UNION ENGRAVINGS.—The presentation prints and series of outline engravings to the subscribers to the Art-Union for the year ending March, 1847, have just appeared; and we must, *in limine*, pronounce them the best engravings that have yet been brought forward under the auspices of the Society. They consist of not less than nine beautifully-engraved plates; two of these are very admirable line-engravings, from pictures by Mr. Uwins—'The Last Embrace,' and 'The Neapolitan Wedding'; the others are outlines after a selection from the cartoons which were sent in upon the occasion of the proposal, in 1844, of the premium for a historical picture for engraving. The two line engravings are pendants, and the subjects are extremely well assorted. Both compositions present the figures at what we may call half-length. In the wedding subject the bride is the principal figure; by her side is the bridegroom, the party being preceded by girls strewing flowers. The whole of the heads in this beautiful work are beautifully characteristic, and the accuracy of the costume is unquestionable. 'The Last Embrace' is a scene between a girl, who has taken the veil, and her friends, who have been present at the ceremony. The mother and daughter are the principal figures. On the left are the father, a brother, and sister; and on the right, in the shade, appear the abbess and one of the sisterhood. The mother hangs weeping on the bosom of her daughter; and the expression of the features of all present is in perfect accordance with the feelings of these two figures.—The cartoon subjects are arranged chronologically: the first being, 'Non Angli sed Angli'—the words of Pope Gregory on seeing some British children exposed for sale in Rome. St. Gregory is represented as seeing the children in the forum of Aurelius. This cartoon was exhibited by G. Scarf, jun.—The second is 'Saxon Almsgiving,' W. B. Scott. The scene is the porch of an earl's or a rich Franklin's house in the time of Alfred; and the arrangement maintained in an ancient illumination of the subject has been observed here, by placing the female applicants on one side, and the males on the other.—Alfred, surrounded by his family, addresses his Son and Successor, by W. P. Salter. The subject is taken from Sharon Turner's "Anglo-Saxons," wherein the address of Alfred to his son is given. The King is here seated, and holds the hand of Edward, who stands before him.—'The Seizure of Roger Mortimer by Edward III. in Nottingham Castle,' by J. N. Paton. The particulars of this decisive act of Edward III. are given by Speed, who says that it was "not reputed a slender enterprise," in consequence of the number of Mortimer's followers. This composition is distinguished by much grandeur of conception and power of execution, together with extensive and profitable research into medieval costume. The chief group exhibits Mortimer struggling in a furious paroxysm as grasped by Edward himself, and bound by his followers. The composition of this group is inimitably fine, and the drawing masterly to a degree.—'The Welcome of the Boy King, Henry VI., into London, after his Coronation at Paris,' E. H. Corbould. This composition we have already noticed upon two several occasions. It is a highly meritorious production.—'Spencer reading "The Faerie Queene" to his Wife and Sir Walter Raleigh,' Marshall Claxton. This plate does not contain more than the three figures mentioned. The subject is a good one, but it is treated with too much space.—'Howard visiting an Asiatic Prison,' E. Armitage. An original idea, worked out with appalling truth. Of these plates, as a whole, we cannot say too much in praise; and there is no subscriber to the Art-Union who will not feel that, in them, he receives three times the value of his subscription. The outlines have been excellently engraved; that of Paton's cartoon especially; and Messrs. C. Rolls and Frederick Heath have done ample justice to Mr. Uwins' beautiful paintings.

THE ANNUALS—the few of them that yet exist—are in preparation for the approaching season: already we have received "Fisher's Drawing-room Scrap-Book," and his Juvenile volume; the former, as heretofore, edited by the Hon. Mrs. Norton. Various other works for Christmas are announced, and among them are some with pretensions to novelty. We shall bring them under review in our next.